THE TRIUMPH OF LAUGHTER BY RALPH LYNN.
See Page 11.

THE ERA

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WEDNESDAY, JULY 19, 1922.

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'Phone, Paddington 4265.

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MISS MAIDIE SCOTT.
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in her delightful new song and dance scena.
Music by B. Feldman & Co.
This Week, Empire, New Cross. Next Week, Empire, Stratford.
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Would welcome offer.
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'Phone and wires, Weathersby. Gerrard 581.

MR. E. FENTON WINGATE.
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This, Grand T., Luton.
July 24, County T., Bedford.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION. WEEKLY REPORT.—Cost of maintenance of Benevolent Institution, about £50. Number of old artists residing there, 41 (ladies 11, men 30). Amount of weekly pensions, £49 3s. 6d. Number of pensioners, 85. Amount of grants, loans, fares, &c., £14 10s.

BIRTHS, MARRIAGES, & DEATHS.

DEATH.

CARPENTER, JAMES. — On July 6, at Liverpool. For 27 years musical director with the late Sam Hague's Minstrels. American papers please copy.

IN MEMORIUM.

ERNESTE.—In ever-loving memory of C. Erneste, equestrian, who passed away July 15, 1921, until the day breaks and the shadows pass away.—Leonora.

CEDRON.—In loving memory of our dear Stella, who passed away on July 18, 1921. Deeply mourned by mother, father, and brother. "Blessed are the pure in heart, for they shall see God."

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Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, First-class Attractions only.
Big Attractions required July 24 (Luton), 31 (Bedford), unexpectedly vacant.
COUNTY THEATRE, BEDFORD:
Aug. 14, Sept. 4, 11, 25. Oct. 16, 30, Nov. 20.
GRAND THEATRE, LUTON:
Aug. 28, Sept. 4, 18, Oct. 9, 23, Jan. 8.
NEW THEATRE ROYAL, INVERNESS:
Big Attraction required, Musical preferred, Sept. 18; also vacant, Aug. 21, Sept. 11 (?), Oct. 23, 30, Nov. 6, Dec. 4, 11, 18, Jan. 22, Feb. 5, on.
E. G. FALCON, Fort Augustus, N.B.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Cyril Maude, "Quality Street," Irene Vanbrugh, "The Lady of the Rose," "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

GRAND THEATRE, OLDHAM.
WANTED, brilliant Attractions. Musical preferred.
Re-opening date, the holiday week, Aug. 28.
Also Dec. 11, Jan. 29, Feb. 12, 26.
Oldham has a draw on 40,000 within a radius of six miles,
and they book seats from these various little towns.
The GRAND is the Premier Theatre of Lancashire.
Big holding capacity, and one of the best once-nightly theatres in the Provinces.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

WANTED, First-class Attractions,
July 24, Luton.
July 31, Bedford.
Wire, FALCON, Fort Augustus.

Vacant through obliging:—
Sept. 4, Theatre Royal, Glasgow.
Sept. 11, Theatre Royal, Glasgow.
Dec. 11, Theatre Royal, Newcastle.
Dec. 18, H.M. Theatre, Aberdeen.
WANTED, Attractions.
G. T. MINSHULL,
Lyceum Theatre, Edinburgh.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Good Company for Oct. 16, through obliging Payne Seddon. Full particulars, J. H. CURRY, as above.

NORTHERN THEATRES CO., LTD.
WANTED, No. 1 Attraction,
THEATRE ROYAL, BLACKBURN.
Oct. 2.
OTTO C. CULLING,
Booth Cot, East Sheen, S.W.14.

THEATRE ROYAL, STOCKPORT.
(Population, 130,000.)

THEATRE ROYAL, ASHTON-UNDER-LYNE.
(Population, within 2 miles, 150,000.)

WANTED, BIG WEST END SUCCESSES, TO FOLLOW:
"THE LADY OF THE ROSE,"
"MAID OF THE MOUNTAINS,"
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D'OYLEY CARTE OPERA CO.,
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"BULL DOG DRUMMOND,"
"A NIGHT OUT,"
"THE LILAC DOMINO"
"THE SIGN ON THE DOOR,"
HENRY BAYNTON, "MARY,"
"THE WANDERING JEW,"
&c., &c., &c., &c.
Vacant: Stockport, Sept. 11, 25, Oct. 23, 30, and Nov. 13.
Ashton, Sept. 4, Oct. 2, 9, 16, Nov. 6 and 20.
Address: CHARLES REVILL, Victoria Park, Stockport.

WANTED, Latest London Successes, Musical Comedies especially, for Principal Music Hall Tours.
Immediate dates and autumn.
Full date sheets and lowest shares.
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PRINCESS PAVILION, FALMOUTH.
WANTED, for Monday next, July 24, also July 31, first-class Attractions; three or six nights. Wire lowest terms, sharing, to MANAGER, St. George's Hall, Falmouth.

THE PERTH THEATRE.
WANTED, First-class Attraction, Aug. 14, grand re-opening after entire redecorating and reseating. Also Vacant Sept. 25 (Race Week).
Address,
J. H. SAVILE,
"Oaklands," West Cliff, Bournemouth.

WANTED, First-class Attractions,
July 24, Luton.
July 31, Bedford.
Wire, FALCON, Fort Augustus.

WINTER GARDENS, NEW BRIGHTON.
WANTED, Attraction,
July 31.
Now Booking 1923.
Wire, A. DOUGLASS.

KING'S THEATRE, GREENOCK.
WANTED, First-class Attractions, Musical or Dramatic, once or twice nightly, for Sept. 11, 18, 25, Oct. 30 on, with exceptions. Apply, WRIGHT BROS.

WANTED, first-class Company,
THEATRE ROYAL, YORK.
Sept. 11.
Only Vacant Date.
HUTCHISON, 58, Shaftesbury-av., W.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Nov. 6, 20, Dec. 4, 11.
GAIETY THEATRE, HASTINGS,
Oct. 16, 30, Nov. 13, 20, Dec. 18.
PLEASURE GARDENS, FOLKESTONE,
Oct. 16, 30, Nov. 13 on.
PALACE THEATRE, RAMSGATE,
Oct. 9, 16, 30, on.
THEATRE ROYAL, WORTHING.
Sept. 18, 25, Oct. 2 on, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions for Aug. 14, Nov. 6, Dec. 4, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED, First-class Attractions,
July 24, Luton.
July 31, Bedford.
Wire, FALCON, Fort Augustus.

GRAND THEATRE, DERBY.
WANTED, Good Attraction.
Wanted, Good Attraction.
Aug. 21.
Aug. 21.
Through obliging.
Wire! Wire! WIRE!
"Vinticon," Rand, London.
Telephone: Gerrard 6549.
Letters to LEON VINT,
142, Long Acre, W.C.2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

Under the direction of Nelson King, Frank Forbes-Robertson,
in
a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres only.
Spring and autumn, 1923.
NELSON KING,
C/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

"ONE NIGHT OF FOLLY."
"ONE NIGHT OF FOLLY."
"ONE NIGHT OF FOLLY."
"ONE NIGHT OF FOLLY."

WANTED, July 24, 31
(to precede Alex., Birmingham).

One scream of Comedy. Specialities, &c.

Wire, "Drama, Sandbanks, Dorset."

Letters, JACK TULLY,
122, Shaftesbury-avenue, London.

WANTED, July 31, Aug. 7, 21, Sept. 18.
Two Big Productions. London Star.

HALDANE CRICHTON,
King's Theatre, Dundee.

"LITTLE BIDDY O'FARRELL,"
the Successful Musical Show.
Madge Douglas as Biddy.
WANTED, July 24.
July 24.

ERNEST VAUGHAN,
Hippodrome, Gloucester.

LEW LAKE'S
"A MOTHER SHOULD TELL."
"A MOTHER SHOULD TELL."
"A MOTHER SHOULD TELL."
"A MOTHER SHOULD TELL."
"A MOTHER SHOULD TELL."
"A MOTHER SHOULD TELL."
WANTED,
Next Week, July 24.
Printing ready.
Also July 31, Aug. 7, and various on.
This, County, Bedford.
Wires
MULLORD,
2, Oxford-villas, Prebend-street, Bedford.

C. A. STEPHENSON'S MUSICAL COMEDY PRODUCTIONS.
8th Year of Continuous Tour.
"SUNNY SPAIN"
and
"CARMINETTA."
WANTED, for "SUNNY SPAIN," next Week, July 24 (?) unexpectedly vacant, also Aug. 7, to follow Stockport and precede Carlisle. Can play once or twice nightly theatres or music halls. Refer re last week's business to Palace, Maidstone.
STEPHENSON,
Palace, Southampton.

"BY ALL MEANS, DARLING."
The successful farce from the Comedy Theatre. Entire London production carried. Cast includes: Edris Coombs, Bert Beswick and Geoffrey Saville.
WANTED, July 24 and 31
(unexpectedly vacant).
Once or twice nightly.
Wire, HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2.

Under the direction of Nelson King.
FRANK FORBES-ROBERTSON.
Net receipts for week ending July 15, 1922 at the Empire Theatre, Preston.

Monday	£113 10 11
Tuesday	72 7 10
Wednesday	89 5 5
Thursday	124 4 8
Friday	83 19 6
Saturday	176 8 6
Total (without Tax)	£659 16 10

Certified correct,
Percival Parker,
Chartered Accountant.
WANTED, July 24. Aug. 7 (?), Sept. 18 (?).
NELSON KING, Empire, Preston.

WANTED, No. 1 Theatres or Music Halls,
"THE SPECKLED BAND,"
Aug. 7 and 14 (follow King's, Dundee).
"A PAIR OF SILK STOCKINGS."
July 31 and Aug. 7 (to follow Empire, Penge).
W. FOSTER HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2.
Telephone, Gerrard 7167.

CHARLES MACDONA'S COMPANIES.
"QUALITY STREET."
By J. M. Barrie.
A few Vacant Dates after end of Sept.
Now Booking Spring, 1923.
THE BERNARD SHAW REPERTORY COMPANY.
WANTED, Oct. 16 and 23. Also a few Vacant dates next Spring.
CHARLES MACDONA,
29a, Charing Cross-road, W.C.2.

WANTED, July 24, 31,
and Autumn Dates.
"ZAZA."
18th week of successful tour.
Wire, HEATON GREY, 43, Whitcomb-street, London, W.C.2.

WANTED,
Unexpectedly Vacant,
Aug. 7,
"THE THREE MUSKETEERS."

Ion Swinley
as
D'Artagnan.

Apply,
HUBERT WOODWARD,
21, Panton-street, S.W.1.

THEATRES WANTED.

"TICKLED TO DEATH."
"TICKLED TO DEATH."
"TICKLED TO DEATH."

THE SHOW WITH A REPUTATION.

WANTED, MONDAY NEXT.
WANTED, MONDAY NEXT.
WANTED, MONDAY NEXT.

REFER HY. L. OSMOND, ESQ., RE BUSINESS LAST WEEK.
THIS SHOW IS AN ABSOLUTE SAFE INVESTMENT.

ENORMOUS CAST. GORGEOUS SCENERY.
BEAUTIFUL DRESSES.
TERRIFIC COMEDY. SPLENDID HARMONY.
NEW MUSICAL NUMBERS.

ANY DISTANCE FOR A GOOD DATE.

WIRE FOR MONDAY.
WIRE FOR MONDAY.
WIRE FOR MONDAY.

ERNIE KING, Grand, Plymouth.

THOS. C. DAGNALL'S TOURS.

"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.
WANTED.
The following is the only vacant date this Autumn:—
Aug. 3, 4, 5 (North).

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are vacant in the various companies:—
Sept. 4, 5, 6 (South), 14, 15, 16 (North).
Oct. 2, 9, 30, Nov. 6, 20.

All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, First-class Character Actress (look 45), Mrs. Potash part; also Jew for Irish policeman, and Soubrette for Irish maidservant. Joint entertained. Rehearse and open London, middle August. Apply, full partics., NAYLOR GRIMSON, 176, Kennington Park-road, S.E.11. No callers.

"THE JEFFERSONS."
WANTED, two very experienced and versatile Young Actors, one good-looking for son, the other for American (light comedy); long tour; none but really first-class actors should apply. DOUGLASS, Winter Gardens, New Brighton. Mark envelope "Tour."

WANTED, for Revue and Musical Productions, good Juvenile Gent., Juvenile Lady. Full particulars, stating lowest, first instance, and where can be seen, to UNITY VAUDEVILLE AGENCY, LTD., 96, Renfield-street, Glasgow.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. Phone, Regent 4329.

WANTED, few Chorus Ladies, good voices. Also Quartette Dancers. Rehearse at once. LYNDON, Grand, Aberavon, S. Wales.

WANTED, Artists for Touring C.P.; one assist piano; good amateurs not objected to; shares. Write, ASTON, 36, Eglinton-road, Bow, E.3.

WANTED, good Tenor Vocalist, able play small juvenile part. Wire age, height, names, addresses, last two references. CARLTON, Colehurst, Worcester.

WANTED, Versatile Ladies, Gentlemen, for West-End Comedies Repertoire. Particulars, terms, photos, to MACGINNESS, 33, Talfourd-road, S.E.15. No callers.

WANTED, enterprising company to tour a new Musical Drama, entitled "LEST ENGLAND FORGET."
A certain draw. For particulars, apply, 64, Victoria-rd., Quarry Bank, Staffs.

WANTED, to open Monday, Lady Buck Dancers; height 5ft. 2in. Call, evenings, Mile End Empire, or between 11 and 12, Shoreditch Empire. THE FIVE BOMBAYS.

WANTED, refined, talented Artists, either sex, for busking tour. Terms, shares. Box 692, "The Era."

WANTED, Model, used to Photo Sittings, for demonstrating new Corset Attachment (for display in advertisements); not more than medium height; must be exceptionally good figure. Send photo (will be returned). State fee to Box P., c/o C. A. G. Browne's Advertising Agency, 17, Farringdon-street, E.C.4.

To Assist Unemployed Professionals.
WANTED, immediately,
a large number of Male Singers, with trained voices, for the formation of Male Voice Choirs, to sing in public places of entertainment.
Only those willing to work on a scheme (pro rata) need apply.
All receipts (less 10 per cent. for printing, office, &c.) shared between performers.
Ratio:—1 share per Chorister.
1½ share per Conductor.
NO EXPENSES. NO COSTUMES.
"Domino" (mask) worn to hide identity when performing. Permission already granted (pending satisfaction) by L.C.C. for FREE use of Concert Pitch or Bandstand at Battersea Park, Peckham Rye, and Kennington Park, commencing July 30, for five weeks. Also in communication re Garden Parties, Exhibitions, &c.
Call and Voice Trial,
Small Rehearsal Room, 28, Charing Cross-road, W.C., at 3 p.m., July 20.
Interview by appointment only.
All correspondence:—Mr. R. H. WEBBER, c/o S. Hand's Agency, Oakley House, Bloomsbury-street, W.C.1.
If reply, enclose stamped addressed envelope.

ARTISTS' WANTS.

WANTED Known, BOBBY BRITTON, Small Comedian, age 38, at lib. Small parts, revue. P.S.—No relation to any other bearing the name of Britton, my own name being Robert Phillips.

MUSIC HALL ARTISTS WANTED.

HIPPODROME, WISBECH.
Proprietor and Manager:
MR. HARRY BANCROFT.
WANTED, Good, Refined Acts, for Oct., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, Regent 6531.

PALMADIUM, PALMER'S GREEN.
WANTED, Good, Refined Acts, for Sept., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, 6531 Regent.

MUSIC HALL ARTISTS WANTED.

WANTED, at once,
KURSAAL, SOUTHEND,
Sensational outside Acts of every description Rope Walkers, High, Ornamental, and Trick Diving, Parachute Descents, Looping the Loop, Cycles or Motors, Aerial Acts of all kinds. Artists must provide own apparatus. Apply by letter only, stating terms and open dates, to KURSAAL, LTD., Southend.

GRAND PALACE, ST. ALBANS.
WANTED, Good, Refined Acts, Aug., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, Regent 6531.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, by HOBART, the Comedy Juggler who juggles. Success everywhere. Theatre Royal, Pentypool, Mon.

WANTED Known, CARELO. Vac. Hand and Foot Equilibrist; Saxophone and Violin. 17, Parkfield-avenue, Rusholme, Manchester.

WANTED Known, THE TWO DANIELS, Giant Policemen. Liberty Monday. Wire, B., 105, Sherbourne-road, Birmingham.

WANTED, Monday Next, onwards. VIONA'S Famous Banjo Ensemble. Wire, c/o McLELLAN, 5, Hill-street, Glasgow.

WANTED, July 24, by ATLAS-VULCANA GIRLS, World's Best Novelty Athletes; one two, or three turns, or full Co. Gosford Lodge, Fulham.

MUSICIANS WANTED.

WANTED, first-class Pianist-Conductor, for revue; good tour. Apply (letter only), A., 14, Sicilian House, Sicilian-avenue, Southampton-row, W.C.1.

WANTED, First-class Repetiteur, to play Lead when required; only best music played; commence July 31. Age, refs. and terms (to include three matinées). A. COLLINSON, Mus. Dir., Playhouse Cinema, Wakefield.

WANTED, 2 Brilliant Leaders and 6 First Violins, for the largest cinema in Manchester. Must be first-class. Tip-top salaries. To open July 24, 1922. Apply, MUSICAL DIRECTOR, Piccadilly Picture Theatre, Manchester

WANTED, good Leader; twice-nightly Varieties; to open July 31; must be thoroughly experienced or useless; members of M.U. only. State branch and number, age, and copy of references, to B. PARKS, Conductor, Hippodrome, Coventry.

PALACE THEATRE OF VARIETIES, LUTON.
WANTED, Leader, Solo Violin, capable of controlling noted orchestra when required. Open July 31. Exper. first-class varieties and cinema. Twice nightly, one mat. M.U. terms. Refs. to MUSICAL DIRECTOR.

THEATRE ROYAL, PETERBOROUGH.
Re-opening August Bank Holiday.
WANTED, Leader, Pianist, Flute, Cornet, and Drums.
Must be experienced, steady, and reliable. Absolute lowest terms and refs. to MANAGER.

WANTED, Violinist (Leader), well experienced, to take charge of Trio; moderate-sized cinema (Middlesex); for evenings only. State past engagements, age, absolute lowest terms. Box 712, "The Era."

WANTED, Violinist-Leader, also Orchestral Pianist; must be good players; for deputising every Friday evening. Apply to-day, 2.45, ELECTRIC THEATRE, Westow Hill, Upper Norwood, S.E.

WANTED immediately, a first-class Leader-Violinist (lady or gent.), with excellent library, for small cinema, South London; also good 'Cellist. Box 720, "The Era."

WANTED, a lady Violiniste, to play through pictures, 7 p.m.-11 p.m.; open to-morrow (Thursday). Terms must be very low as cinema is small. THE MANAGER, Edmonton Cinema, Fore-street, Lower Edmonton.

WANTED, experienced Lady Violiniste for hotel trio, to start July 31 (Surrey); good leader essential. Full particulars, &c., to F. H. JEPSON, The Palace, Blackpool.

WANTED, Violinists to write for Free Trial of "Violin Tuneometer," returnable without obligations. Users say it's a "Time, string, and temper saver, and everlasting."
WILKINS,
30, Cardiff-road, Luton.

WANTED, Violinist for cinema; must be first-class extemporiser or useless; good shop for right man. Apply, BINNALL, New Empire Cinema, Dundee.

WANTED, Violinist, youth over 14, to form music hall act; must be first-class jazz player. Box 697, "The Era."

WANTED, Violin and 'Cello, joint or separate; also 2 Violins, joint or separate. Cinema, E. London. Lowest terms. Box 725, "The Era."

WANTED, a String Bass Player, for orchestra of seven, from July 31 to Sept. 2, at Burnham-on-Sea. Good performers only need apply, to MADAM OLIVE SMITH-THOMAS, 49, Newbridge-hill, Bath. State terms.

WANTED, Bass, Euphon. (bass clef), Drums, own instruments, to complete a combination, uniformed, for street pitching, tours, and engts.; ex-Service men. Box 722, "The Era."

WANTED, 'Cellists to write for Free Trial of "'Cello Tuneometer"; 1,500 users praise its benefits. Effects pure intonation. Also "5th String Adapter." WILKINS, 30, Cardiff-road, Luton.

WANTED, 'Cellist (lady or gent.), Savoy Cinema, Uxbridge, Middx., to combine with violin and piano; good performer and sight reader; no fancy prices. Apply Mondays, 3 o'clock, for audition.

WANTED, 'Cellist, to deputise for fortnight, commencing July 24. Call, with instrument, afternoon or evening. Also Organist, for Sunday evenings. MUS. DIR., Queen's Hall Cinema, Rushey Green, Catford, S.E.6.

WANTED, 'Cellist, young; one who can double saxophone or banjo for hotel dances; open at once.
Send particulars,
W. J. LARK,
Milverton House, Carnarvon-road, Clacton-on-Sea.

WANTED, Musicians, at first-class variety halls.
Liverpool Empire, 'Cellist, also Drummer.
Leeds Empire, Drummer.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, First Violin and Solo Flute and Piccolo, for seaside season; gents.; open at once. Give lowest terms, reference, W. T. ASHFORD, 20, Church-street, Egremont, Cheshire.

MUSICIANS WANTED.

WANTED, First-class Solo and Orchestral Pipe Organist, for Piccadilly Picture Theatre, Manchester. Good salary, but must be first-class organist. To open July 24. Apply, MUS. DIR.

WANTED, Relief Organist (pipe), for Picture Theatre. Give full details of experience and salary required.
Orchestral Organist also write in.
Box 721, "The Era."

WANTED, Organist (reed); solo and orchestral; open at once. Lowest terms and two latest references to M. D., Empire, Longton, Staffs.

WANTED, Exp. Orch. Pianiste, Café, 6 hours daily, 4 Sunday; three excellent meals supplied. Comfortable permanency to right person. Lowest terms and refs. to M. D., Blue Bird Café, Bridlington.

WANTED, Relief Pianist (Lady), for Small Cinema, S.W. London; 2½-3 hours daily. State terms, which must be low. Box 718, "The Era."

WANTED, for Victoria Cinema, New North-road, Islington, a first-class Relief Pianiste; audition Wed., 12 o'clock. STEVENS, Mus. Dir.

WANTED, brilliant Orch. Pianist; cinema; 3 mats, 6 evgs., £4 15s.; open Monday if possible. State age, &c. to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Pianist, for hotel; must have experience in classical music. Send photo. and references, lowest terms, MUS. DIR., Royal Salon Orchestra, Royal Hotel, Matlock Bath.

WANTED, good Trio (ladies), for seaside café, S. Devon. Instrumentalists may apply separately. State terms and full particulars. CATHARINE STARTUP, 7, Waterford-road, Henleage, Bristol.

WANTED, Trio or Individual Players, for hotel, to start July 31 (Blackpool); must be good players. Full particulars, &c., to F. H. JEPSON, The Palace, Blackpool.

WANTED, to open immediately or on Monday next, through disappointment, Drums, with Tymps., &c., for theatre work. M.U. terms. £3 3s. Age and refs. to
J. SPENCER, M. D.,
Pavilion, Chorley (Lancs.).

WANTED, Portable, Guitar, or Banjo, to partner a first-class violinist, for busking; anywhere. Box 705, "The Era."

WANTED, Portable Player, own instrument, to join Violinist in refined Busking; Vocalist preferred. Half shares. J. M., 6, Lanhill-road, W.9.

WANTED, 'Cello, Bassoon, Cornet, 2 Trombones, for every Sunday evening (1 hour) performance. Saturdays also probable. Attend rehearsal Thursday, 7 p.m. DUKE OF YORK'S, Horn-lane, Acton, W.

WANTED, to open Aug. 28, for T.R. Inverness, Musicians in all lines. Pianist-Conductor (capable of another instrument), or small band complete in itself; no fancy terms entertained. E. G. FALCON, Fort Augustus.

WANTED, Bandsmen (at once), for Band, 2nd Lon. Regt. T.F. Short term enlistment. Good terms. Apply, Thursday, 7 p.m., or Sunday, 11 a.m., with instrument, at 9, Tufton-street, Westminster, S.W.

WANTED, Musician (amateur or professional), able to write MSS. and arrange compositions as played by composer. Communicate with LIONEL MORGAN, 41, Woodville-gardens, Ealing, W.5.

WANTED, Pianists, Violins, Banjoes, Clarinets, Cornets, Trombones, Saxophones, Drums; must be used to dance business; also classical music. Duds, do not waste time. Lowest terms, apply MUS. DIR., Royal Pavilion, Matlock Bath.

WANTED, Musicians, used to dance music. 3 nights a week. Violin, Saxophone, Cornet, Drummer. W. F. BURNDALL, King's Hall, London-road, S.E. Tel., Brixton, 1022.

WANTED Known,
THE LONDON MUSIC LENDING LIBRARY,
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST and CHEAPEST CINEMA LIBRARY. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, Orchestra, 3s.; Piano solo, 2s. 6d., post free. SARTORI STRINGS. THE SARTORI INVISIBLE MUTE. THE LONDON MUSIC COVERS. Large Piano copy size, 1s. per doz. Small Piano, 9d. per doz. 28 Lonsdale-road, Barnes, S.W. 'Phone: Hammersmith 1566.

WANTED, a few First-class Leaders, Pianists, Cellists, and Contrabassists to register for Liner Orchestras; audition necessary. Apply, MESSRS. C. W. AND E. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms. Apply "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950

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Orchestration, Copying, and Transposing,
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WANTED, Amateurs and Semi-Prof., all instruments, to join Evening Orchestral Classes. Opportunities afforded. Apply, 174, Northfield-avenue, W. Ealing, W.13.

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WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés, Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

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MUSICIANS' ATTENTION!
You want the best value for your money, then write to us for particulars of our library. We lend music at the very ROCK-BOTTOM TERMS, and all music we send out is the REAL GOODS. We are supported by the LEADING CINEMAS that make MUSIC a SPECIALITY. Weekly parcels from, piano solo 2s. 6d., orchestra 3s. Carriage paid one way. Satisfaction guaranteed. WILSON'S MUSIC LENDING LIBRARY, 54, Victor-road, Bradford.

WANTED, Good Waltzes and Fox-trots for Publication. MORGAN, Cromwell House, Fulwood-place, High Holborn, W.C.1.

WANTED Known, Offer to Relief Pianists. 16s. of music for 2s. 6d., piano solos. Send now to HOWARD AND CO., 19, Percy-street, W.1.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox Incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W. (5 minutes from Westbourne Park Station.) 'Phone, 5902 Hampstead. Licensed by London County Council.
Lessee & Manager: Wilfred E. Boycott. Orchestral Classes Conducted by MISS MAUD RISELEY, A.R.A.M., Musical Director of Broadway Gardens Cinema, Walham Green, S.W.

WANTED Known.
These classes, conducted daily, provide excellent tuition and coaching for all instruments with a view to obtaining engagements in cinemas, restaurants, cafés, &c. Music lent for home study. Drums on the premises and coaching for jazz or classical works. Violin and piano lessons given. Over 40 pupils now fulfilling good engagements in town and seaside.
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W. E. BOYCOTT.

WANTED Known. Your own repertoire at hire price. See Clearing Store Advt. Articles for Sale.

WANTED, TO DRAW YOUR ATTENTION TO OUR ADVERTISEMENT ON PAGE 6.
DE WOLFE'S, 157, Wardour-st., W.1.

MUSICIANS' WANTS.

WANTED, by Musical Director, with own band (experienced West-End performers), Engagement at high-class hotel; best refs.; splendid library. 28, Leigham-vale, Streatham, S.W.16.

WANTED, by well-known Mus. Dir. (baton, piano), good offers; experience, reliability. C. E. HOWELLS, 4, Bathurst-street, Lancaster Gate, W.2. "Very popular with artists and public."—Sir Henry Tozer.

WANTED, by Musical Director (piano or baton), good Engagement; cinema, varieties, revue; res. or tour; first-class references; competent any business; composer and arranger.

Write, 56, St. James'-road, near Broughton, Manchester.

WANTED Known, Musical Director desires Engagement; has trio, quartette, or more, at liberty; cinema, café, or any business. Extensive library. Excellent references. Moderate terms. Offers to MUSICAL DIRECTOR, 19, Glazbury-road, Baron's Court, W.14.

WANTED Known, Conductor (piano, baton); cinema, variety, revue; exp. orchestrator. State salary, G. JARETSKY, 109, Elgin-avenue, W.9.

WANTED, by Conductor (baton or violin), Perm.; theatre or variety hall; exp.; ex. refs. CONDUCTOR, c/o 8, Hardwick-street, Liverpool.

WANTED, by well-known Conductor (baton preferred); excellent solo violin; self or with own orchestra; at present mus. dir. at first-class hotel. Offers, Box 709, "The Era."

WANTED, by exp. Conductor-Pianist, Composer, Arranger, Resident Engt. ROLAND ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED Known, NEVILLE LOCK, first-class Pianist and Baton Conductor, just concluded over 3 years with Harry Slingsby's revue, "Oh, Laugh." Also wife, Wardrobe (expert designer and dressmaker); together or separate. Vacant after July 29. This, Hippo., Rotherhithe. Next, Hippo., Woolwich. P.A., 9, Adelaide-sq., Bedford.

WANTED, Engt. by Violinist, Rep., double Tympani; good tone; excellent refs.; Midlands preferred. Particulars, PRO. COOPER, Market Drayton, Salop.

WANTED, Engt. by exp. Violinist (Repet.); would deputise. J. C., 124, Seymour-road, Hornsey, N.8.

WANTED, Engt. as Violin, Repet. or Second; good tone; ex. refs.; steady, reliable. H. FOREMAN, 45, Baillies-causeway, Hamilton, N.B.

WANTED, Engt. by Rep. Violinist; cinema pref. G. A., 28, Iddesleigh-road, Bedford.

WANTED, engagement by Violinist, Rept., young; would deputise. E. THOMAS, 3, Elm-road, Romford-road, Forest Gate.

WANTED Known, Violinist-Repetiteur disengaged; experienced all lines; able to lead; go anywhere. 29, Durban-road, Margate.

WANTED, Engt. as Rep. or Second Violin; cinema exp.; £2 5s. for 6 days. F. R., 15, Lakefield-villas, Wood Green, N.22.

WANTED, Seaside Engt., first-class Leader and Solo Violinist; café, dancing, or cinema; can open immediately. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, Engt. by good lady Violiniste-Leader; exp. in cinema work; would deputise; rep. or lead. M. WOOD, 54a, Church-st., Camberwell, S.E.5.

WANTED, engagement by good lady Violiniste-Leader; thoroughly experienced in cinema work; would deputise; or can open with Rep.; joint Engt. Write, CRAIG, Carterton, Clanfield, Oxon.

WANTED, Dep. or Perm., by Good Leader. Address, LEADER, 54, Roden-street, Holloway, N.7.

WANTED Known, first-class Leader, disengaged Aug. 7, requires seaside Engt.; 16 years' ex. Good offers only. 382, Berridge-road, Nottingham.

WANTED, engagement by Violinist, Lead, First or Second; thoroughly experienced. C. CROFT, 1, Jordan-avenue, Kimberley-street, Hull.

WANTED, Engagement by first-class Violin-Leader; splendid library; experienced all lines. MUS. DIR., 48, Rupert-street, Shaftesbury-avenue, W.

WANTED Known, Leader-Conductor or Leader; only tip-top refs.; any business; tour pref.; smart appearance; only good offers. Box 704, "The Era."

WANTED, Engt., Violiniste-Leader and Pianist (two) or Trio (violin, 'cello, and piano); experienced cinema, café, or hotel; highest references; own large library over 2,000; any distance; at liberty. Reasonable terms to HAMILTON, 41, Woodview, Bradford, Yorks.

WANTED, Engt., Violiniste and Pianiste (ladies); cinema; good refs.; library; country preferred. Write, VIOLINIST, 97, Windsor-road, Bexhill-on-Sea, Sussex.

WANTED, by Concert Solo Violiniste (Virtuoso), Re-engagement as Leader; good reader; beautiful tone and style; preferable after Aug. 12. VIOLINISTE, 17, King's-terrace, Edgware, Middlesex.

WANTED. Violinist and 'Cellist want engagements in cinema. Small fee for experience.
H. E. GODDARD,
69, Glengall-road, Peckham.

MUSICIANS' WANTS.

WANTED, by experienced Violinist, engagement; any business. H. CHATFIELD, 150, Harwoods-road, Watford.

WANTED, Engagement by Violinist; experienced in all lines. Write or wire, 21, Norbury-crescent, Norbury, S.W.16.

WANTED, Deputising by Violinist; open till Aug. 6. SHELTON, 3, Southampton-street, Bloomsbury.

WANTED, by Violinist, Engagements, any business; thoroughly experienced all lines; can open immediately. VIOLINIST, 9 Cowley-mansions, Cowley-road, Brixton, S.W.

WANTED, by Second Cornet, engagement with military band; good references. BERRY, 43, Maidstone-road, Lowestoft.

WANTED Known, Cornet, First or Second; 15 years' experience; any business. Apply, "CORNET," 178, Victoria Park-road, E.9.

WANTED, good engagement or deputising by brilliant Solo Cornet; combine Saxophone. GROSSMAN, 10, Goldhawk-road, Shepherd's Bush, W.12.

WANTED, engagement by good, experienced First Cornet; steady and reliable; M.U. Apply, CORNETTIST, 25, Leslie-street, Stretford, Manchester.

WANTED, Engt., by Exp., Reliable Solo Cornet, transposer. Highest refs. Address, CORNETTIST, 50, Bark-street, Bolton, Lancs.

WANTED, Clarinet, engagement; experienced and reliable; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED Known, Clarinet, disengaged; thor. exp.; theatre, variety, and cinema business; distance no object. GEORGE, 11, Convent-gardens, South Ealing, W.5.

WANTED, by experienced Clarinet, through closing down, any business, in first-class Orchestra (North preferred); must have M.U. terms. Wire or write (excellent refs.), ALF. H. POPPLE, Clarinet, 86, Sycamore-road, Nottingham.

WANTED, engagement by Clarinet; thoroughly experienced; any business. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED, season engagement, First Clarinet, high or low pitch; Double Saxophone (E flat alto). Good offers only. G. J. BREWSTER, 67, Stimpson-avenue, Northampton.

WANTED, Engagement, by Double Bass, thoroughly experienced and reliable; any business. BASSO, 119, Tufnell Park-road, N.

WANTED, Engt. or deputising by young, experienced String Bass. BASSO, 57, Gt. Cambridge-st., Hackney-rd., E.2.

WANTED, engagement by experienced Trombone, at liberty August Bank Holiday. Address, HOLLAND, 25, Cadogan-street, Nantymoel, Glam.

WANTED, Engt. by Trombone; exp., any bus.; London dis., tour, &c. SMITH, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Engt. by exp. Bassoon and 'Celliste. 15, Moffat-rd., Tooting, S.W.17.

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WANTED, engagement by Saxophone and Clarinet Player, Jazz Bands, &c.; seaside preferred. Box 711, "The Era."

WANTED Known, Saxophonist (Alto), late Edinburgh Palais and London, vacant. SAX., 18, Weston-road, Chiswick Park, W.4.

WANTED, good engagement or odd nights, by E flat alto Saxophone; combine brilliant Solo Cornet. GROSSMAN, 10, Goldhawk-road, Shepherd's Bush, W.12.

WANTED, Engt. or Deputising, by 'Celliste-Pianiste. 23c, Kingwood-road, Fulham, S.W.

WANTED Known, 'Celliste at liberty for deputising. MITCHELL, 74a, Portsdown-road, W.9.

WANTED Known, experienced 'Celliste, open to immediate engagement; hotel, café, or cinema. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED Known, 'Cellist (gent.), liberty; cinema; near London preferred. 47, Nicholls-street, Coventry.

WANTED Known, 'Cellist; thoroughly exp.; fine tone; open for Cinema; would deputise; large library. 47, Uxbridge-rd., Shepherd's Bush, W.

WANTED, Engt. by experienced 'Cellist; café, pictures, or hotel. 'CELLIST, c/o Mrs. Hume, 1a, Vance-road, Blackpool.

WANTED, Afternoon or Evening Engagement, by experienced 'Cellist; combine piano. Croydon district or near. 'CELLIST, 67, Nova-road, West Croydon.

WANTED, engagement by first-class 'Cellist. A. ROSSI, 17, Third-avenue, Acton Vale, W.3.

WANTED, by 'Cellist, Engagement; experienced any bus.; pictures preferred; good refs. 'CELLO, 15, Marine-place, Worthing.

WANTED, by 'Cellist, experienced, Evening Engagement. £2 10s. (6 evenings). 'CELLIST, 29, Parkhurst-road, Holloway, N.

WANTED Known, ERNEST D. BARRY, First-class, Experienced 'Cellist, desires Change; solo or orchestral. Good offers. The Cot, Stirling-road, Wood Green, London, N.22.

WANTED, engagement by experienced 'Cellist; London or seaside. 'CELLIST, 22, Adelphi-road, Epsom.

WANTED Known, Oboeist, disengaged through closing; highest unquestionable references re long experience; efficient, reliability in all lines. ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED, Engt. by exp. Oboeist, late Hip., Birkenhead; perm. or deputise; any business. OBOE, 283, Claughton-road, Birkenhead.

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16 Owen Nares in "If Winter Comes."
23 Alfred Butt's Co., "Lass o' Laughter."
30 Charles Doran.
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13 "Old Jig."
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27 "The Sign on the Door."
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BRADFORD ALHAMBRA STAFF OUTING.

The Alhambra, Bradford, staff and friends, to the number of sixty, had their annual outing on Sunday. This year Morecambe was the selected rendezvous, and the journey was by char-à-banc, provided by the Richmond Transport Co. Mr. J. W. Hawkridge, the stage manager, being in charge of the party.

Leaving the Alhambra at 7.45 a.m. in very wet weather, the rain came down until the destination was reached. This, however, did not in any way damp the spirits of the party. The first halt en route was made at Skipton, where breakfast was partaken of at Grange's Café.

From Skipton the drive proceeded over the usual highway to Clapham, Ingleton and Morecambe, the latter place being reached about 12.30, and lunch was served at the King's Arms Hotel.

During the afternoon the rain cleared, and the party were at liberty to enjoy the refreshing breezes in their own way. The homeward journey was commenced at 4.45 p.m., via Wennington and Bentham to Hellifield, where tea was provided at the Black Horse Hotel.

Before resuming the journey a vote of thanks, proposed by Mr. J. W. Freeman and seconded by Mr. Butterfield, and supported by Mr. Hawkridge, was passed to Mr. Francis Laidler and other friends who had in any way contributed towards the expenses of the trip. Mr. C. Mosley, on behalf of the friends present, spoke of the good fellowship which existed, and said he was sure he was voicing their feelings in saying that it was always a pleasure to join in these outings.

The weather was now delightful for the evening run home, and after leaving Skipton the party came by way of Draughton Moor, Addingham and Ilkley, Bradford being reached about 10.30 p.m.

BALL-ROOM BREVITIES.

At the Seaside.

Everyone anticipated a huge impetus to dancing activities at seaside resorts this season, but the craze has apparently been even bigger than was foreseen. Perhaps the somewhat inclement weather has had something to do with it. Outdoor pursuits have been taboo, and people have taken keener delight in sheltered pastimes.

A Dancing Paradise.

Thus dancing has sprung up in some of the least expected places. No one, for instance, would suspect the pretty little "dear to the golfer's heart" resort of Sheringham to be a dancer's paradise as well. Cromer, of course—for Miss Harding advertises a season there—but Sheringham, no!

Dancing for Golfers.

Yet such it is—thanks to the energy and initiative of Mr. P. Caldon, the manager of the Sheringham Hotel, where the dances are held most successfully almost every evening of the week. A contingent from the local orchestral society provides the music, and the golfer can now keep himself in trim and enjoy himself as well by tripping "the light fantastic" in the Sheringham Hotel's large and elegant ball room.

For the Hyde Park Hotel.

The music for the Hyde Park Hotel private subscription thé dansante is being provided by Mr. Willy Nardoff's orchestra. These dances, which are held three times weekly, take place in the beautiful ball room which faces the park, and a portion of the proceeds therefrom is devoted to charities.

On the Sick List.

Yet another of the foremost exhibition dancers has been stricken by sickness, for reports are to hand that M. Maurice, the famous American dancer, is seriously ill at Deauville, France. All who know M. Maurice will unite in wishing him a quick recovery to health.

Gala at Murray's.

Murray's Club, which is now under new management, had a most successful gala night on the day of the Fête Nationale Française. The club was packed with a jubilant throng, and later in the evening some members of the "Spanish Lovers" company arrived and brightened things up further with Spanish songs and dances.

VARIETY PARS.

Levoie and Moran.

That clever pair of dancers, Levoie and Moran, who play in the touring edition of "Rockets," are paying a brief visit to the halls, and are this week at the Empire, Croydon.

Bert Gunnell.

Playing the dude part in the touring edition of "Rockets," Bert Gunnell proves himself a clever actor.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Saxon, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Julian Rose, Fred Morris.

Harry Gould in Australia.

Excellent reports are just to hand from the Palace Theatre, Melbourne, of the "Spangles" production, in which Harry Gould has made a decided hit. Since Harry left this country 18 months ago he has been doing particularly well in musical comedy in South Africa, and when Miss Ada Reeve secured the aforementioned show for Australia, Norris and Clayton wired Harry to proceed to Australia to join it.

The Mongadors.

The Mongadors, the famous French comedy jugglers, are now playing on the Continent. Amongst other towns, they visit Madrid, Paris, and Brussels, and are meeting with their usual big success everywhere. These versatile artists return to this country at the end of September to fulfil their various contracts. Their sole business manager is Edward Cranston, 19, Sackville-street, Piccadilly.

An Outing.

On Sunday next Mr. E. R. Glanvill is taking the whole of the staff of the New Cross Empire for an outing to Brighton. The party will number about sixty, and it only wants the Fates to be kind in the matter of weather to ensure a thoroughly enjoyable time.

Fred Morris.

Fred Morris, the popular artist, sailed for South Africa on Friday last, where he intends featuring an all-Lawrence Wright programme.

T. E. Dunville.

T. E. Dunville produced two new numbers at Lewisham on Monday, July 10, entitled "The Lighthouse Man" and "The Beauty Show." Both proved winners.

Stratford Empire Outing.

Members of the male staff of the Stratford Empire had their annual outing on Sunday to Hastings. They met outside the Empire at 8.30 a.m. and proceeded by char-à-banc to the popular Kentish seaside resort, making two short stops to admire the countryside scenery. They arrived at Hastings shortly after noon, and after the visitors had had a stroll they foregathered at the Central Restaurant, where a capital lunch was served. During the repast a welcome telegram was read from the popular manager, Mr. John Somers, who, wiring from Bognor, said: "I wish you all a happy day." The receipt of the telgram was much appreciated.

The afternoon was spent in walks, sea trips, etc., and the party reassembled at the Central Restaurant at 4.30 p.m., when an excellent tea was partaken of. Throughout the day the weather was most favourable, but occasional showers fell on the return journey. This fact, however, was not allowed to damp the spirit of the holiday-makers, and when a halt was made a short distance from town at a wayside inn toasts were indulged in, and Mr. T. Lewin, the secretary of the affair, was the recipient of a hearty vote of thanks for his services. Stratford was reached about 10.30 and a happy party dispersed, all voting the outing the most successful of its kind.

ACTORS' ASSOCIATION MATTERS.

Secretary's Notes.

Standard Touring Contract.—The Association of Touring Managers have given the Actors' Association three months' notice of the determination of the Standard Touring Contract.

A special meeting of the Actors' Association has been called for Sunday evening, July 23, at the Aldwych Theatre, at 7.30 p.m.—doors open at 7 o'clock—and it is sincerely hoped that members will make every endeavour to attend, more especially so in view of the fact that the discussion that is bound to result at this meeting will undoubtedly govern the future policy of the A.A.

Wanted, addresses of J. Edward Bleriot, H. B. Waring, Terence Maxwell.

Report, week ending July 15, 1922.—Death levies due, 14; subscription stamps, 28.

Moneys Recovered.—Previously, £1,463 6s. 4d.; this week, £124 10s.; total, £1,587 16s. 4d. Death levy benefits, £749 7s. Total cash payments, £2,405 13s. 8d.

Number of New Members.—Previously, 442; this week, 5; total, 447.

Legal Cases.—Won, 30; lost, 2; dropped, 13; proceeding, 5; total, 50.

Arbitrations.—Won, 12; lost, 5; dropped, 9; proceeding, 4; total, 30.

Minutes of Council Meeting Held July 14.

Present: Mr. A. Harding Steerman (in the chair), Messrs. Alfred Harding, C. Hargrave Mansell, Herbert Pearson, Victor Fairley, O. B. Clarence, Murri Moncrieff, Charles R. Stone, Sydney Paxton, Luke Forster, Robert Lord, Alfred Lugg (secretary), Misses Carlotta Anson, Lydia Donovan, Lisa Coleman, and Mrs. Saba Raleigh.

Reports of the Ways and Means, Nominations and House Committees were read and adopted.

Chairman's Letters.—Letter from a number of members concerning the present accommodation in the A.A. premises. Also letters regretting their inability to be present from Messrs. Walter Rignold, Frank B. Gray, David G. Noble, Miss Minnie Rayner, and Mme. Isabel Beresford.

Secretary's Letters.—Letter from Messrs. T. A. Tarrant & Co., the Association of Touring Managers, Miss Lilian Braithwaite, Miss Eva Moore, Mr. B. Neville, Mr. Gilbert Lonsdale, Mr. George Asquin, Mr. J. Fisher White, Miss Henrietta Leverett, Miss Cecil R. Guest, Miss Violet Russell-Jerome, Miss Amy Willard, and Mr. Frank Foy.

JUDITH ESPINOSA'S DANCING DISPLAY

Miss Judith Espinosa's dancing display at the King's Hall, Covent Garden, each year is always an event in the dancing world, and this year proved no exception. On Saturday evening last the hall was packed with terpsichorean devotees, who applauded their particular favourite vociferously, and the number of bouquets presented made one thankful at least that Covent Garden was so close. The show opened as last year with an exhibition of "how it's done," Miss Espinosa putting an intermediate class to the test—they came out better in quick movements, but the whole exhibition reflected the greatest credit on Miss Espinosa's skill as a teacher. Miss Espinosa herself appeared in a little scena, "Les Amours de Columbine," with Miss Lena King and Miss Jules André, and their dancing and miming was a joy to behold. The Misses King and André put in some excellent work throughout the evening; their "pas-de-deux classic" was as good as anything on the programme.

We referred last year to the work of Miss Ettie Landau, one of the most promising of Espinosa's pupils, and the praise we accorded her then is being amply justified. She is a very pretty young lady, with a charming personality—her technique is excellent, and her work in the Spanish scena, in a Variation dance, and in the final ballet, gained her rounds of well-deserved applause. The Misses S. Wainwright, M. Maxwell, Betty Skinner, Cecile Martin, and Elsa Wanstall, all contributed excellent solos in Part I., which included a sweet children's pas-de-quatre by the Misses Hill, Hart, Logan, and Holman; a capital mazurka a deux for Misses Eileen Winterton and Jules André; and a divertissement de Fantasie, introducing some clever miming and dancing by Miss Doreen Adams and Miss André. The juvenile pas de deux gave Miss Renée Stokes and George Tutt opportunity for a smart piece of work; and the Dance Gracieuse was daintily done by the Misses J. Andrews, G. Sampson, E. Lancaster, and S. Wainwright. The Russian Wedding dance was delightfully executed by the little ones, who included Rebecca Michaels, Iris Hamah, Albert, Cowan, and Macdonagh.

In the second part, the Children's Technical Pas-de-Trois gave the Misses S. Yudin, F. Mey, and E. Agate opportunity for some graceful work. Lea Espinosa's musical comedy scena was well done; the song and eccentric dance by George Tutt and Eunice Weston, "Whose Baby Are You?" was a gem in its way, despite Miss Weston's sprained leg. Miss Hilda Lumley's Variation Gracieuse, Miss Doreen Adams' Variation de Genre, and Miss Eileen Winterton's solo dance were also greatly appreciated. Two little scenas, "Les Poupées" and "La Temptation," an Eastern scena ballet, arranged by Lea Espinosa, "Azizia," (in which Miss Ada Daws did well in the title-rôle); Miss Renée Stokes, Variation de Pointes, a very beautiful frieze dance, were other interesting items in the programme, which closed with a gorgeous ballet, "Le Bouquet"—one does not know whether to praise the dresses, the colouring, the dancing, or the miming most in this—they were all so effective. Mr. A. Filmer sang beautifully, and Miss Ada Dumville officiated ably at the piano.

Back to Work.

Mr. John Somers, the manager of the Stratford Empire, has been spending a well-earned holiday at Bognor. He has returned bronzed and reinvigorated, and states he is looking forward to another most successful season.

Barry's Royal Hippodrome and Circus opened for the season two weeks ago at Ballyholme, Bangor, Co. Down, and during the Belfast holidays (10th to 15th inst. inclusive) drew crowded audiences twice daily.

LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—"The Younger Generation," with its high-hearted philosophy of life, seasoned with a satiric humour, pays a return visit under the auspices of Messrs. Edwin T. Heys and Max Allen. Mr. John Cecil, the creator of Mr. Fowle, appears in that character, and another member of the original cast is Miss Jeannie Longden as Grandmother Kennion. Messrs. Charlton Hutchinson, Gerald de Beaurepaire, Eric Elliott, and Frank Pearson, Misses Janet Hodson, and Maud E. Stoner are likewise seen to advantage.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr. H. Rushworth.—The Bernard Shaw season is continued at this house. The popularity of the extended engagement of the Macdona Players is enhanced by a sparkling rendering of "Fanny's First Play." This remains in the bill for the first half of the week, to be succeeded by "Major Barbara" and "Pygmalion." It is unnecessary and undesirable to individualise, for the keynote of these performances is the admirable playing together of the whole company.

REPERTORY.—P. & M., Mr. Barry V. Jackson; B. M., Mr. Bache Matthews.—The season wound up last week with the frisky opera, "Così Fan Tutte," with Messrs. Geoffrey Dams, Herbert Simmonds, and Arthur Cranmore, and Misses Doris Watkins and Nettie C. Smith as the principal interpreters of Mozart's music, and the polyglot fun of the story.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The musical numbers, the robust comedy, and the spectacular splendours which go to the making of "The Buccaneer," win an appreciative reception. A sprightly representation of its many good features is assured by the dynamic vigour of such principals as Messrs. Jack Fields, Stephen Adeson, and Montague Golding, and Misses Ida May, Hilda Silva, Rosetta Sellers, and Blanchetta, the premiere danseuse.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Messrs. Sid Dooley and Alf. Passmore, with Miss Florence Guest, are the presiding spirits of fun and good company in the spectacular go-as-you-please "Buzz Along," presented by Mr. J. Edward Bleriot.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Wilkie Bard, having loaded up with fresh jocosities in foreign parts, is convulsing the habitués of the Grand with them this week. Sybil Vane, the Welsh soprano, discourses with native taste and charm. A strong all-round programme likewise includes Gilday and Fox.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; Asst. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Nellie Wallace heads the bill here. As usual, she keeps her faithful public merry with her quaint humour. Marcelle and his sea lion, Frank Fay, Eric C. Peacock William, and Joe Mandel and several others help to diversify a capital show.

EDINBURGH.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Albert Whelan, who heads a strong variety programme at the Royal this week, brings several new songs, which he renders with unfailing humour. Miss Mary Meek, assisted by Mr. J. R. Robertson, gives a pleasing and successful musical turn; Mr. Donald MacKay, a droll Scottish comedian, submits several excellent sketches of character; Lester and Wood approve themselves to be a clever comedy couple; and the bill is also diversified by Dave Godfrey and Dora in "Magical Nonsense"; Florrie Ramsay, comedienne and dancer; and Milly and Gordon Trio.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterson; Mus. D., Mr. A. Douglas Willcox.—The Scottish season here continues to attract large audiences. "Rob Roy" gives place to another adaptation, "Jeanie Deans." Admirably mounted, and acted in excellent fashion, the old play bids fair to have a popular reception. Mr. W. Millard Shevlin presents a convincing study of the character of the Laird of Dumbiedykes; Mr. Fred C. Biron's impersonation of the Duke of Argyll is stately and sound; Mrs. John Clyde plays with force and dramatic ability as Madge Wildfire, while the name-part, in the hands of Miss Annie Donald, becomes a remarkably fine performance, full of quiet pathos and sincerity. Miss Kitty Green is a delightful Effie Deans, and Mr. J. D. Russell, Mr. R. S. Dorincourt, Mr. J. C. Glenroy, and Mr. George N. Campbell act with tact and effect.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—The Duncan Sisters, fresh from their London triumphs, are the principal artists in a strong programme here. These dainty performers made an instant appeal on Monday evening, and were greeted with enthusiastic applause. Jack Pleasants, amusing as ever, aroused the risible faculties of the audience; The Three Lottos, trick cyclists, give a daring turn; and the efforts of Zetta Mor in a charming vocal scena, Ronald (a boy juggler), Misguete and Maxley (clever acrobatic dancer), and The Robertys were rewarded by the appreciation of crowded houses.

LEICESTER.

THEATRE ROYAL.—Sole L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—Dot Stephens and Company presented on Monday and Tuesday "A Child of the Streets," which was played in an admirable manner by her talented company. Wednesday and Thursday, "The Fortunes of Eileen; Friday, "Should They Marry?"; Saturday, "The Girl from Canada." The plays are well staged, and the manager for Miss Dot Stephens is Mr. Victor Gammon.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—A capital revue, "Jack of All Trades," is being presented here by Lew Lake, and amongst a strong cast are Bob Stevens (an amusing comedian), Frank Harwood, Iris White, T. Arthur Ellis, Chas. Stevens, Harry Stevenson, Wilfred Gamble, Leonard Maxwell, W. Haines-Allbutt, The Nelsonian Quartette, Wallace Orton's Boys, May McGuffin's Girls, and Leo Cud's Jazz Band.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Another revue, "All Put!" is presented here this week. Webb and Page are a couple of clever comedians. Ivy Proudfoot, Jack Lyon, Billy Warren, Elaine Rose, Nellie Hill, Eva Barnes' Tiny Mite, Bob Wooley, and The Athene Trio, get through some excellent work.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Considering the state of theatrical business, the Armitage and Leigh Repertory Company have done well at this theatre during their brief season. The current programme opened on Monday evening with Cosmo Hamilton's skilfully written play, "The Blindness of Virtue," in which appeared prominently Mr. Norman Partriege (the clergyman), Mr. Stuart Chedburn (Graham), Miss Marguerite Cellier (Mrs. Pemberton), Miss Helena Pickard (Effie), Miss Kate Froude (Mrs. Lemmins), and Miss Winifred Willard (Mary Ann). The other plays of the week were "Sweet Lavender" (with Mr. Norman Partriege as Dick Phenyl, Mr. Stuart Chedburn as Clement Hale, and Miss Helena Pickard as Lavender) and "The Barrier."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Albert Moore.—Heading the bill here is the always popular Ella Shields, whose excellent work is appreciated as greatly as ever; the droll Wilson Hallett brings some new songs and stories, which are quite a delight; Gordon and Ford are an especially good turn, their diverting sketch, "Opera and Uproar," affording general delight; Jen Latona, at the piano, introduces some new and catchy ditties; S. Charlton and Phil Taylor provide an exceptionally clever exhibition of ice skating; Stagpoole and Spier, Australian Duo, are an acceptable turn; The Two Canadians earn cordial applause for their capital entertainment as instrumentalists; and the work of the Westwoods, admirable juggling cyclists, proves a treat.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—The new musical comedy absurdity, "Sammy in Society," is here, much to the delight of large audiences. Arthur White, an excellent comedian, acts in a manner which evokes great laughter; Jack Daglish, possessed of a rich voice, sings several numbers which earn for him general applause; Gertrude Kaye acts smartly and renders her numbers tastefully, while other worthy supporters are: Dolly Dubois, a very excellent comedienne; Lucy Murray; Tom E. Conover, very amusing in several ways; Teddy Francis; Earnest Dubois; and Jeff Cameo. The revue is mounted in commendable style, and a feature of the performance is the clever dancing of the National Troupe.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. Arthur Workman.—J. O'Brien's bright and diverting musical comedy-revue, "Dainty Ankles," is here this week. Into it are introduced some attractive specialities by Matthew J. Doran, Jimmy McAllister, Will Hayes, and The Six Hazels (excellent dancers), and Queenie Gwenllan, solo dancer. Bobbie Graham proves a very funny comedian, and Miss Mabs Hardy is a neat comedienne.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—A diversified bill includes: Cliff Berzac, with his funny circus; Ethel Bull, an excellent vocalist; Hobbs, 'Obbs, and Hobo, talented singers; Monica Daly and Frank Marr, comedy duo; Three Lowell Bros., with balancing, juggling, and music; The Four Revels (two ladies and two gents), clever dancers; Fred Hutchins, comedian; and Brock's Cyclists who create great fun.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—Herbert Clifton, the stylish comedy female impersonator, with a voice, tops a good bill here, of which another enjoyable feature is Cruikshank, the Fool of the Family; The Eddy Duo entertain in mid-air; Estelle Rose appears successfully in humorous character studies; a pleasing musical item are the 'Old Memories" of Ackroyd and Rose Hardy; and other good turns are the Vic Sisters, in harmony and rags; Marjorie Fulton, a dainty entertainer; and Marie Ellerslie, a graceful contortionist.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—Mr. Oswald Cray's sensational dope play, "The Plaything of an Hour," has moved here from the King's Theatre, and is continuing to attract large and interested audiences. Miss Marie Paxton plays the central rôle, and the company throughout is bright and efficient.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—Glenns' Productions are offering here a revue melange, "Eyes Down!" which is finding ready acceptance. Billy Glenn as Horace Squince and George E. Beck as Drummer Dye lead a merry cast, and a feature of the show are the specialities introduced by Gyp Dillion and Partner, and the fine dancing by the Ray and Renee Quartet.

KING'S. LONGSIGHT.—P. Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—The Rennef American Company of Actors, Vocalists, and Dancers are going strong here in their big production of "Uncle Tom's Cabin," with its Plantation Festival, coloured chorus, and crowd of supplementary players. The Festival is a performance in itself, and the adaptability of the cast is shown in the announcement of a special "Christy Minstrels" revival for Friday night.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—A strong bill here includes Sophie Tucker, the American Queen of Jazz, on a well-received first visit; J. W. Rickaby, comedian; Ike and Will Scott; Victoria Carmen, in new creations; Frank A. Nolan and Louis Holt, in sing-song; A. C. Astor, ventriloquist; and the Five Wartons, springboard fliers.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Hague.—Here an attractive programme includes the Four Marx Brothers and company in musical farce, "Home Again"; Yvette Rugel, America's miniature prima donna; Sandy Powell, comedian; Beaucaire and his Butlers, a decided novelty in comedy juggling; Murfayne, the xylophone expert; and Harry Stiles, the "Racing K'nut."

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Boyle; Mus. D., Mr. E. Jones.—"Gay Ostende," a first-rate revue, is presented here with great success.

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Hullo, America of 1922," arevue, is presented by Jack Goodson, is a new version of "Hullo, America!" performed here some time ago witihi gratifying results. The cast includes Ernie Wilson, Philip H. Ellis, Eric Vivian and Aillen Firminger, and the production is brightly staged.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—The Raynor Repertoire company opened here on Monday with the well-known drama "Under Two Flags," and the other plays for the week are "The Yellow Ticket" and "A Woman of No Importance." The company includes Maud Morton Powell, Isla Garnet-Vayne, John Blake, T. Renaud Lockwood, H. Wright Scadden, and J. G. Maine.

PALACE.—P. Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by a strong company.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures, and vaudeville by the Carron Troupe of lady gymnasts, and Miss Alice Lilly, soprano vocalist.

IN THE SUBURBS.

EVERYMAN THEATRE.
A Triple Bill.

Hampstead "Little" Theatre reopened on Monday night for a summer season, which, we understand, is to be run on a co-operative basis by the managers. The programme consisted of three plays, all of which have been seen at various times at the Everyman Theatre, and a short monologue, translated from the Yiddish, entitled "Silent," and superbly spoken by Mr. Michael Sherbrooke. This is a delightful little study of a Jew, which gave ample opportunities to Mr. Sherbrooke.

The most important of the three plays this week is, of course, "In the Zone," by Mr. Eugene O'Neill. To see this superb little tragedy in its unusual setting, is alone worth the Tube journey to Hampstead. With the exception of Mr. Harold Scott, who is again excellent as Cocky, the British representative on board the tramp steamer. The cast is entirely new. Mr. Douglas Jefferies gives a finely studied interpretation of Smithy, the suspect, and the other nationalities are well acted and cleverly differentiated by Mr. Michael Sherbrooke, Mr. George C. Carr, Mr. Julian Herbage, Mr. Mathew Norgate, Mr. Raymond Massey, and Mr. Victor Tandy.

"Daily Bread," a delicious trifle from the French of Jules Renard, is a most entertaining affair in the clever hands of Miss Isabel Jeans and Mr. Henry Kendall. The remaining items in the bill, "Suppressed Desires," a "psycho-analytical" farce, by George Cram Cook and Susan Glaspell, is again found to be very great fun, and is very originally acted by Miss Jeans, Mr. Kendall, and Miss Nadine March.

"HOIST YER SLACKS."
At the Elephant.

Musical Comedy Revue in Five Knots, by Evelyn Thomas; Music by Bert Lee and Joe Millar; Produced for the First Time in London at the Elephant and Castle Theatre, Monday, July 17.

Captain	Rich Warren
Dimple	Arthur Daly
Elizabeth Caerphilly	Sara Olwen
Sally Brown	Audrey Rich
Horace	Loopy Laine
Will E. Tell	Bert Davies

There is a distinctly nautical flavour in this new production, which was staged very effectively by Mr. Harry Zahl, and met with approbation on Monday evening from Mr. Charles Barnard's patrons, who show an increasing fondness for musical plays, in contradistinction to the "good old days" of full-blooded transpontine melodrama. Plenty of low comedy musical numbers and speciality dances are features in this new show, which was produced on May 1 at the Empire Theatre, Tonypandy. Since then "Hoist Yer Slacks" has been invariably successful on tour.

The plot shows in the first "knot" that Elizabeth Caerphilly, a pretty Welsh girl, is doubtful of her fiancé, the handsome captain of the good ship "Hot Stuff." The little lady's suspicions are that the sailorman is a gallant in other ports, and she determines to follow him. In disguises as wide apart as a middy and a lady of the harem, Elizabeth is vigilant, but in the end discovers that her lover is true as steel. The story is further embellished with the laughable adventures that attend Will E. Tell in his efforts to dispose of a wonderful love philtre.

Many pretty numbers run through the play. Especially pleasing was Miss Audrey Rich's own composition, "Let Those Dreams Come True." This artist has a rich soprano voice, which was also heard to advantage in other numbers. Miss Sara Olwen proved a piquant heroine as Elizabeth Caerphilly, and well sang "Back to Carolina" and "Baby o' Mine." Mr. Rich Warren made an heroic Captain, and his capital rendering of "Roll on the Dark Blue Sea" was distinctly clever. The Eight Rainbow Girls did well in the number, "Fiji Isles," while Daly and Olive, who gave some remarkable dances, gained applause for their song, "Jazz Band." Mr. Arthur Daly was successful as the ship's bosun, Dimple, and Mr. Loopy Laine also shaped well as the steward. The low comedy was in the safe hands of Mr. Bert Davies, and his many disguises and unflagging spirits as Will E. Tell kept the large audience amused.

Among the specialities particular mention must be made of the clever apache dance of Rich Warren and Betty; the evolutions of the Eight Rainbow Girls, and the capital turn of Newman and Constance.

Mr. Joe Millar (the composer) kept his orchestra well under control, while a word of praise must be accorded the producer (Mr. Rich Warren).

"BUBBLE AND SQUEAK."
At Stoke Newington.

In Messrs. George Carney and George Hughes's musical farce, Mr. Henry Charles presents a bill of fare quite to the taste of Alexandra Theatre audiences. Mr. Charlie Rich and his merry men—and women—make excellent use of the opportunities presented. Great fun is made of the principal comedians' criticism of a beauty chorus, his instructions to a dude in the business of the coster, and his extremely humorous lecture on the A.B.C. Mr. Chas. Congere, and Mr. Rich, are very good as a pair of Yankee music hall artists, whose bogus efforts in step dancing are put to shame by Sammy Curtis as one Winkle (a page), with lightning footwork, which is quite extraordinary. Messrs. Rich and Congere also combine with happy effect in a scene where they compete in rapid disguises and impersonations of well-known characters. Mr. Sidney Siddons, beyond giving evidence of his excellent vocal powers, has not much scope until the latter end of the show, when he comes out strong as a British tar. The ladies, Mesdames Gracie Gallimore, Lola Patey, Hilda Elen, and Annie Rider, are thoroughly efficient in their various rôles, and the singing of the pretty chorus girls is so delightful to the ear as to make one regret that they are not more frequently heard. Mr. Alfred Glover in the orchestra is always alert; and everything in the production goes like clockwork.

"DADDY LONG-LEGS."
At the Watford Palace Theatre.

Much enthusiasm was displayed by a crowded house on Monday night, when Miss Renée Kelly appeared in her original part of Judy Abbott, in the charming comedy, "Daddy Long-Legs," which is being presented by Messrs. Macdonald and Young. After each act the curtain had to be raised several times. Miss Kelly is natural and charming, both as the drudge at the Orphanage, and as the young lady at college. Her scene with Mr. Hylton Allen, who presents an exceptionally clever impersonation of Jervis Pendleton ("Daddy Long-Legs"), where he confesses his love for his ward, gives both artists an excellent opportunity for brilliant acting. Mr. Barry Livesay, as Jimmy McBride, is well cast, and provides much amusement in his unsought declarations of love, and infatuation for Judy. Miss Beatrice Dorelli, as the heartless Matron of the Orphanage, looks and acts her part with marked success. Miss Annie Stolman, as the kindly-disposed Miss Pritchard, creates a delightful impression; while Miss Marion Wakefield, as the aristocratic and haughty Mrs. Pendleton, is admirable. There are several other clever people in the company, notably the children in the Orphanage, who are pupils of Italia Conti.

CENTRAL SCHOOL OF SPEECH TRAINING.

Last Friday's examination was one of the most interesting of the series being held at the Central School of Speech Training and Dramatic Art. The programme consisted of a scene from "Twelfth Night," Maeterlinck's "The Death of Tintagiles," the first act of "Little Women," and Pinero's "The Schoolmistress."

The production of "The Death of Tintagiles" was a decided achievement. It was full of authentic Maeterlinckian "atmosphere." The sensation of nameless horror gripped and held, with hardly a lapse, even in the terribly difficult scene between the three black-robed figures of mystery. All the cast did well—Miss Gladys Dickson, the Tintagiles, excellently well. But the outstanding performance was that of Miss Dorothy Black, who sustained Ygrane's scene of agony at a high pitch of emotional intensity.

The comedy scenes in "Little Women" were very brightly and naturally played, and the pathos rang true. Miss Nella Wise, as Jo, was right in the character. She was gay, spirited, mocking and tender—the real Jo. Mrs. Errock's sincerity made her Mrs. March life-like; Bethy Lynn was a capital Amy—though a little inclined to treat unconsciously funny lines consciously—and there was a lot of character in the appearances, and particularly in the disappearances, of the exponent of Hannah the help. The examiners were Mr. Leslie Faber and Mr. O. E. Clarence.

THE LENA ASHWELL PLAYERS AT BATH.

The repertoire season of these players at the Theatre Royal, Bath, continues to meet with deep appreciation by local playgoers. For the seventh week "Trilby" is being revived with Miss Esme Church in the title-rôle. Mr. Clifford Marle has been specially engaged to enact the strong character of Svengali. Douglas Vigors (Taffy), Dan F. Roe (the Laird), and Frederick Cooper (Little Billie) add considerably to their popularity as actors of versatile ability.

SUNDAY TAKINGS AT THE CANTERBURY.

Mr. Justice Russell, in the Chancery Division on Thursday and Friday, had before him an action by New Varieties, Ltd., lessees of the Canterbury Music Hall, Westminster Bridge-road, against Mr. Henry Thomas Brickwell, who was managing director of the company, and manager of the hall, for a declaration that he was bound to account to them for the takings at the Sunday evening performances, less £19 a week paid to them and £7 a week paid to the Camberwell Costers' Benevolent Association.

The case for the plaintiffs, as presented by Mr. Maugham and supported by witnesses was that these Sunday performances were first permitted by the L.C.C. upon condition that the net takings were handed over to charity. In the case of the Canterbury Music Hall, the arrangement at first was that it was let to the Camberwell Costers' Benevolent Association for £19 per day, the Association being entitled to take the balance. In 1916 a new arrangement came into existence, as a result of the agitation of the managers, and this was to pay a fixed sum to charity, the balance to belong to the proprietors. The defendant, said counsel, in his defence said that in July, 1916, the plaintiffs agreed that £7 per Sunday was to be paid to charity and £19 per Sunday to them, and that in pursuance of this arrangement he received the takings down to November 7, 1921. Counsel said there was no trace of any such agreement. Sunday night at the Canterbury was the best night of the week, and plaintiffs alleged that Mr. Brickwell must have received over £10,000 since July, 1916, from the Sunday takings which he had not accounted for to them.

For the defendant Mr. Colam, K.C., said this was strenuously denied, and there was no foundation for the charge. Mr. Brickwell carried out the plaintiffs' instructions, and after allowing for expenses there was nothing in it. Indeed, for some weeks the defendant was a loser. The plaintiffs said that whatever arrangements were made about the disposal of the takings to charity they must have their £19 per Sunday. The defendant came to an agreement with a Mr. Bourne, a theatrical manager, to take over the Sunday shows and pay the £19 to the plaintiffs, but he did not go on with it, and defendant himself took the risk and saw that they got their money.

Mr. Brickwell, in the box, said he told his co-directors all about the L.C.C. negotiations, and what he did was with their knowledge and consent.

His lordship gave judgment on Monday for the plaintiffs for an account of the Sunday takings, and for a declaration that 165 shares in the company standing in the name of Mrs. Brickwell were in fact the property of Mr. Brickwell. He said he accepted the evidence of the witnesses called for the plaintiffs, and discredited nearly everything Mr. Brickwell had said in the witness-box. He ordered him to pay the costs of the action.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Paul Arthur—Wednesday, July 19.
Julian Cross—Wednesday, July 19.
H. Cooper Cliffe—Wednesday, July 19.
Peggy Pryde—Wednesday, July 19.
T. E. Dunville—Wednesday, July 19.
Clara Wieland—Thursday, July 20.
J. H. Savile—Thursday, July 20.
Datas—Thursday, July 20.
Henrietta Schrier—Thursday, July 20.
C. Aubrey Smith—Friday, July 21.
Little Tich—Friday, July 21.
Freddie Bentley—Friday, July 21.
Gus Elen—Saturday, July 22.
Haldane Crichton—Saturday, July 22.
Robb Gillmore—Saturday, July 22.
J. Henry Twyford—Sunday, July 23.
Margaret Illington—Sunday, July 23.
Margaret Radcliffe—Monday, July 24.
William Gillette—Monday, July 24.
Lord Dunsany—Monday, July 24.
Martin Adeson—Monday, July 24.
Arthur Rigby—Tuesday, July 25.
Winifred Wood—Tuesday, July 25.

"LITTLE BABETTE" ON TOUR.

Mr. Carlton Fredricks' "Little Babette," which has been touring in the Western Counties, has met with great success at the Pavilions, Newquay and Penzance. Miss Della Fredricks in the title-rôle has proved herself most popular. The libretto, lyrics and music are written and composed by Wilfrid Dane, who plays Gibs with keen humour. There is not a dull moment in the show from beginning to end, and the vigorous encores at the Pavilion, Penzance, on Saturday night were well deserved.

In view of the continued large attendance at the International Theatre Exhibition, and in response to many requests, the authorities of the Victoria and Albert Museum have decided that the exhibition shall remain open till July 31.

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Nov. 13, 20 and 27.

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"CHARLEY'S AUNT."
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Nov. 6, 13, 20.
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"WHAT IS HOME WITHOUT A MOTHER?"

Play, in Four Acts, by Aimee Grattan-Clyndes and Walter Saltoun, Presented for the first time in London at the Theatre Royal, Stratford, on Monday, July 17.

Keith Tempest .. Mr. Ralph De Rohan
Basil Homer .. Mr. Paul Barry-Lewers
Billy Morris .... Mr. Bert Pemberton
Obediah Megson .. Mr. Edwin Clarke
Shakespeare Jones .. Mr. Edwin Clarke
Rhoda Tempest ..... Mrs. Bennett
Mrs. Renton ..... Miss May Rosine
Kathleen O'Leary..Miss Maud Lambert
"Bonnie" Renton
Miss Holly Haslewood

The plot turns upon the love affairs of a girl known as "Bonnie" Renton, who has two admirers. Keith Tempest, a city merchant, married to a woman who is a drunkard, and Basil Homer, a doctor. The mother of the girl is led to believe that her daughter is leading a life of depravity, and this affords opportunity for a pathetic scene, of which the most is made. The denouement comes in the final act, where there is a series of dramatic and thrilling scenes. The drunken wife disappears from the story through a former husband turning up, mother and daughter are re-united, and Keith Tempest is able at last to wed the girl he loves.

Miss Holly Haslewood achieved a distinct success as the winsome "Bonnie" Renton, and as the girl unbalanced in mind, of the third act. In the more dramatic passages she was ably supported by Mr Ralph De Rohan in the careful and effective characterisation of Keith Tempest, the merchant. Mrs. Bennett, as the drunken wife of Tempest, played her part extremely well. Mr. Paul Barry-Lewers was a restrained but forceful personage as Dr. Homer. Mrs. Renton, in her small part, was a charming mother of an adoring daughter. Mr. Bert Pemberton, as Billy Morris, and Miss Maud Lambert, as Kathleen O'Leary, as friends of "Bonnie," provided much clean humour. Mr. Edwin Clarke, as the aged clerk, Obediah Megson, and Shakespeare Jones, a queer creature of a broken-down actor, doubled the parts cleverly.

"PUNCH" SUMMER NUMBER.

In accordance with the fitness of things, the cover and inside pages of Mr. Punch's Summer Number are gay with many colours, as shown in the specially striking series of pictures entitled "The Academy Brightens Cricket." Another set, "The Influence of the Drama," depicts the supposed effect of certain plays in regard to the fashions of to-day, and here again the bright colours have much to do in realising the artist's idea. The letterpress is limited to a poem, and a skit on a present-day prize novel. The "Punch" Summer Number can be recommended as a merry and bright companion for the holiday-maker, or the stay-at-home.

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SAM HAGUE'S MINSTRELS.

Last of the Old Troupe.

By the death of Mr. James Carpenter, of Liverpool, at the age of 80 years, the last of the original Sam Hague's Minstrels has disappeared.

Mr. Carpenter was for many years the musical director of that famous company of negro minstrels, during their long sojourn in the Mersey city, and when they travelled he always accompanied them, making three visits to the United States. He was a wonderful musician, and, as conductor, arranged many of the old nigger melodies so as to obtain from them the finest harmonious effects. A strict man in conducting affairs, Mr. Carpenter had a kindly heart, and always endeavoured to get the best out of the people under his charge.

He was a native of Dublin, where he was born in 1842, and coming from a musical family, received a training which enabled him to appear ten years afterwards in Liverpool at the then popular Saturday evening concerts. Shortly afterwards he commenced a prolonged concert tour with his father, and other members of the family, through England and Wales, "Jemmy" performing on the English concertina, French flageolet, and on the 'cello, with every success. After completing this run, during several years he figured as an orchestral leader at different provincial theatres, and in 1858-59 made another journey with a second party through Scotland. In 1866 he visited America, where he first turned his attention to minstrelsy, and went over the States, with some of the first-class troupes of the country, in the position of musical director and leading violinist. Returning to England, he accepted an engagement with the American minstrels, known as the Haverley's, with whom he visited the French exhibition in Paris, and had the honour of appearing before the King. Coming home, Mr. Carpenter stationed himself at Drury Lane with the Haverleys, and, in 1869, joined Sam Hague's minstrels at St. James's Hall, Liverpool, with whom he remained until the dissolution of that combination. Then he went to Moore and Burgess until they broke up, and during recent years he has been connected with orchestras at places of entertainment near Liverpool. He leaves a widow and one daughter. His brother, Mr. S. Carpenter, is a member of the orchestra of the Glasgow Empire, and he has four clever musical children in the profession.

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"It is not often that we get a play so worth while as 'Uncle Ned,' and one comes away from it with a reinforced belief in human nature."—*The Times.*
This week, OPERA HOUSE, BUXTON

ORIGIN OF "ROMEO AND JULIET."

Mr. Sivori Levey, in his publication, "Ivory Leaves," calls attention to an announcement he has already made, that the tragedy of "Romeo and Juliet" is founded on the "Legenda Aurea," composed and written in Latin by a Dominican Friar, Jacobus de Voragine (1230-1298), first printed about 1470; translated into English and printed by William Caxton, 1483; and the "Purgatorio" of Dante (1265-1321).

The King and Queen witnessed the performance of "Dear Brutus" at Wyndham's Theatre on Saturday night.

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ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. FREDERICK GARRITY.

As musical director of the Pavilion Cinema, Maidstone, Mr. Frederick Garrity

is one of the youngest and most successful leaders in the profession. Born in 1900, Mr. Garrity commenced to learn the violin at the age of 10, and made such rapid progress that five years later he won the gold medal for his playing from the Metropolitan Academy of Music. A year later, when only 16 years of age, he gained the "Ada Lewis" Scholarship at the Royal Academy of Music. Here he studied the violin under Hans Wesseley, together with the pianoforte and harmony for four years. His progress during this period was remarkable, for he gained, amongst many awards, two bronze and two silver medals, two certificates of merit, the Chairman's Prize two years in succession, and the "Leslie Alexander" Gift. He was also one of the Academy's best viola players.

In 1920 Mr. Garrity was appointed leader and sub-conductor of an orchestra of 20 performers at the Queen's Cinema, Forest Gate. In October last Mr. Garrity was offered the position of musical director of the Pavilion Cinema, Maidstone, where, although only 21 years of age, he conducts a splendid orchestra which is considered to be one of the finest on the South Coast. A special feature each evening, which is immensely popular with the Maidstone public, is the "Limelight" selections by Mr. Garrity and his orchestra, together with some classical violin solos, which are encored nightly.

Mr. Garrity is of opinion that to obtain an orchestra of perfection one must create an atmosphere of good fellowship among the members and make them interested in their work. "Music played without interest," Mr. Garrity says, "ceases to become music."

CONCERTS OF THE WEEK.

TRINITY COLLEGE OF MUSIC.

Mr. Stanley Roper, conductor of the Choral classes at Trinity College of Music, is to be complimented upon the display made by his forces at the concert in Steinway Hall on Thursday; and not upon that count alone, but also upon his choice of part-songs included in the programme. There were two of Granville Bantock's, one of Holst's, and one from Moussorgsky's opera, "Salambo." Each of them possessses educative value for choral singers; the Holst number—"The Splendour Falls"—in high degree. This, for all its difficulties, was better sung than any. The tone was beautiful, the balance of the voices just, both in weight and quality, and the echo effects "came off" quite excellently.

Several other performances were commendable. The soloists in Bach's Concerto in C for two pianos, Eveline Davy and George W. Punter, played in clean and lucid style. Mr. Punter, who is a very capable executant, also gave a fluent and finished reading of Ravel's "Sonatine." Frank E. T. Bilbe, a violinist, apparently in the early 'teens, was heard in a workmanlike performance of Hubay's "Hullámzó Balaton." His tone is strong and musical in slow passages, he has a good legato, plays with assurance, and altogether shows promise. A singer, Lilian Mann, who has a sympathetic contralto, sang a Bach solo with good control and steadiness of tone, and Lucy Holdsworth, a reciter, produced the different voices of the characters in Tennyson's "Lady Clare" cleverly, and, in a second piece, showed a lively sense of humour.

A string orchestra, under the direction of Mr. L. Lebell, gave good support in the Concerto.

ROYAL COLLEGE OF MUSIC.

The 715th College Concert, held at the Royal College of Music, on Tuesday, the 11th, proved, as usual, one of those interesting functions at which music of a high standard from the younger generation and the classics received appreciation and interpretation from a finely filled house of students. The audience, happily, however, included some of the outside public; and the String Quaret in F minor, Beethoven; Quintet for Piano and Strings in A major, Dvorak; and Sonata for Pianoforte and Violin, Edmund Rubbra (scholar); together with songs by Parry and Quilter, brought forward the educational value of the R.C.M. without calling for individual mention of the capable students.

The outside public interested in music scarcely realise the good things available by being in touch with the R.C.M.

Native music was worthily represented at the students' orchestral concert, held in the Royal College of Music on Friday, by Ireland's "The Forgotten Rite. It was finely played under the direction of Mr. Adrian Boult, whose reading was instinct with vitality and whose management of the climaxes was inspiriting in the highest degree. The enthusiastic applause at the close brought acknowledgments from the composer, who was seated in the gallery.

The performance of Beethoven's Eighth Symphony, which concluded the programme, also had features of real excellence, notably the grace of the allegro scherzando, the rhythmic suppleness of the tempo di menuetto, and the impulse that marked the final allegro vivace. Mr. Boult's firmness and tact saved the situation in one or two uncertain moments in the first movement of Brahm's D minor Pianoforte Concerto. Apart from these incidental blemishes, the players maintained a high level of efficiency. The soloist, Mr. Angus Morrison, has a well-developed technique, and decided musicianship and command of a fairly wide range of expression lent variety to his performance.

The singers were Miss Doris Tomkins, who chose the exacting air from Charpentier's "Louise," "Depuis le Jour," and Mr. Stuart Robertson, a baritone with a voice of very pleasant quality and an easy, natural style.

STELLA CAROL CONCERT.

In the course of her present summer tour, between appearances at Barnstaple and Lynton, on Friday evening last, Miss Stella Carol gave a brilliant concert at Ilfracombe, Alexandria Hall, under the ægis of Mr. H. C. Cathcart. All the beauty of this popular vocalist's superb coloratura voice was displayed in her several items, and in encore songs. In "Lo, Here the Gentle Lark," and "Couplets du Mysoli," her clear, bell-like notes blended to perfection with the flute obligato given by Mr. Lance Kennedy, who also rendered a charming instrumental solo, whilst tenor songs were delightfully given by Mr. Osmond Davis, and at the piano Mr. Edward Brightwell proved himself a highly sympathetic accompanist, in addition to his skill as a soloist.

CENTRAL HALL, WESTMINSTER.

The small Central Hall, Westminster, was fairly filled on the occasion of the concert for the benefit of Lord Roberts' Memorial Workshops, the work of which was commended in a short address by the Organising Secretary, prior to the interval in the two-part programme arranged by Mr. Martyn van-Lennep.

The orchestra contributed several selections, mostly of an Oriental character, in a manner maintaining reputation, and leaving no small impression as to greater possibilities under Mr. van-Lennep's guidance.

The concert proved of special interest by reason of the début of Miss Eunice Cash, Mr. Stanley Overbury, Mr. Michael Damala, and Miss Beatrice Fitzgerald, respectively, operatic soprano, baritone, and solo or orchestral pianist, all of whom must be heard again, and together with Miss Constance Bonthron, received warm applause, bordering on ovation, in respect of the various contributions.

The concert being in aid of charity, the Performing Rights Society gave free permission for the use of its repertoire, and the worthy cause will, it is hoped, greatly benefit by such enterprise.

MEMORIES OF THE ROYAL ACADEMY

BY

HUBERT BATH.

Just a hundred years ago a great institution was founded—the Royal Academy of Music. It must be a great institution, because it has not only lasted a hundred years and not developed into a Methuselah, but has gone on from strength to strength and, what is more important still, got younger and younger as the years have passed. The old wiseacres who sat around that table in Hanover-square and evolved the idea of a musical teaching centre in the heart of London at a time when the fetich obtained—and, unfortunately, obtained for many, many years—that music could only be fostered and nourished nationally by sending our musical fledglings into a certain foreign country to sow their musical wild oats, were, indeed, wise in their generation.

* * *

Music is only gradually coming to be recognised as an important faculty; it was recognised as such long, long ago on the Continent, but only comparatively recently here. Its bearing on national, social and democratic life is being appreciated for the first time in this most conservative country. The Royal Academy of Music has been the breeding-house of the musical energies of 90 per cent. of music in this island of ours.

* * *

All this may sound somewhat eulogistic; but it is the opinion of one who has been nurtured musically, lived in it, and observed everything in connection with it for a considerable time. When I came to London first, a raw youth, to study at the Royal Academy, I found myself thrust into a real musical atmosphere at once. Everyone with whom I came into contact spoke, thought, and acted—music. That was in nineteen hundred and something, when many were still migrating either to Germany or Italy for their training. But there were professors and teachers at that time who were seriously competing with the foreign idea.

* * *

The professors. There was, and is to-day, Frederic King, pre-eminent as a vocal producer, for whom I used to accompany a long procession of singers who have all maintained the reputation of the old R.A.M. and made their mark in all parts of the world. Their names are legion. Then the instrumentalists. Oscar Beringer and Tobias Matthay have, I know, turned out more pianists that matter in this country than hundreds of Continentals. Irene Scharrer, Myra Hess, York Bowen, Gertrude Peppercorn, Hilda Peppercorn, Winifred Cristie, Marguerite Sterndale-Bennett, &c., &c. And the violinists. Marjorie Hayward, Irene Penso, Margaret Holloway, and others who were with that fine old teacher Emile Sauret.

* * *

And then the composers, nearly all under that fine old friend, Frederic Corder. They are innumerable almost. But before him there were Sullivan, Macfarren, Edward German, Joseph Barnett, Goring Thomas, and many others to be accounted for. All were men who made their big mark and influence to bear on the music of this country, and, indeed, on the music of the world.

* * *

And then, over all, for I don't know how many years, the fifth principal of the R.A.M., Sir Alexander Mackenzie. Personally speaking, I can say I never met a more genial, sympathetic, and, at the same time, strict head with it all—and with a vital sense of humour, than Sir Alec. The bi-weekly orchestral rehearsals which we students had to attend, or take part in, were always either a joy or a great source of instruction. Sir Alec was, and is, a great character, and, incidentally, a wonderful speaker. He is never at a loss for the retort courteous, humorous, or acidulous, as the case may warrant. I shall never forget playing the tympani in a concert at the Albert Hall at a students' concert in his "Rule Britannia" overture. At the rehearsal I estimated that the four solo tympani notes, double-forte, with which the overture commences, would need a certain amount of "biff" behind them to fill the hall, after having been accustomed to playing in the small students' concert room at Tenteden-street. I, therefore, let things rip. Result: One stick split, the other flew up in the air, and both drumheads broke. Sir Alec, with a more than usually pronounced Scotch accent, informed me that I was going to play at a concert, not a circus! Whilst I was at the R.A.M. we had, with one exception, a number of harpists who never seemed able to satisfy him by keeping correct time. Harps were his *bête noire* just then. On one occasion, after some very bad errors in this direction had been made, I shall never forget his remark: "Harrps, harrps! I shall die of harrps!"

* * *

The influence of the R.A.M. on the musical life of the Empire has been extraordinary. When one thinks of those local examinations, in conjunction with the R.C.M., which are conducted in the strictest possible manner throughout the Empire and result in elevating the standard of musical life and discovering and attracting the best talent to this inevitable centre of music one can then realise to a small extent what the R.A.M. has achieved for music and musicians everywhere. These centenary celebrations which are taking place will mark an epoch in the musical history of this country.

* * *

I must relate a story against myself of an episode which happened when I was playing the tympani in the students' orchestra. The tympani were always placed at the back of the oboe players by the side of the organ. The particular oboe player in question wore a wig, being hirsutically deficient. The piece being performed was a concerto of Saint-Saëns' and Irene Scharrer was the student at the piano. In the last movement was a very important bang on the tympani after about seventy bars rest. This, the first time of my playing in it, was a most excellent opportunity for me to "show off." The moment came. Bang! I noticed my oboe friend jerk his head. He turned around and informed me that I might let him know when it was coming again. I did. In the exuberance of youth and the excitement of coming in correctly, two bars before I leaned over the tympani and shouted in his ear: "Look out, Mr. ——. Keep your hair on!" Needless to say, I had forgotten his wig. I shall never forget his expression as he turned and glared at me.

LOCAL EXAMINATIONS IN MUSIC.

Exhibitions Awarded.

The thirty-third annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal College of Music, South Kensington, on Thursday. Mr. Ernest Mathews was in the chair. Among those present were:—Sir Alexander C. Mackenzie, Principal of the R.A.M.; Sir Hugh P. Allen, Director of the R.C.M.; Sir Walter Parratt; Sir Charles V. Stanford; Messrs. Eaton Faning, H. W. Richards, and some forty members of the Board's Examining Staff (Professors of the R.A.M., R.C.M., &c.).

The Secretary read the report for the year, from which it appeared that the number of candidates in the United Kingdom was 7,243 in the Local Centre Examinations, and 44,490 in the "School" Examinations. The exhibitions offered by the Board in the United Kingdom during the year were gained by Phyllis M. Macqueen (Hastings Centre), piano; Hilda M. Parry (Taunton Centre), violin; Rhoda C. Webber (London Centre), piano; Barbara E. G. Francis (Great Malvern Centre), piano; Olga M. Myers (London Centre), piano; and Margaret E. L. Walter (Watford Centre), piano. Exhibitions were also awarded in the Dominions and Colonies as follows. In Australia, Joyce Collins (Sydney Centre), violin; Jean Irwin (Armidale Centre), violin; and Roy Mannion (Brisbane Centre), violin. In Canada, Dolores von Apalup and Mary Pierce (both at Calgary Centre), piano. In Jamaica, Violet Levy (Kingston Centre), piano. In Malta, Concettina Cauchi (Malta Centre), piano. Fifteen exhibitions previously gained have been renewed, thirteen for a further period of one year and two for a further period of one and a half terms each.

The chairman, in moving the adoption of the report, expressed regret at the unavoidable absence of the President, H.R.H. the Prince of Wales, and also the great regret felt by the Board at the death of one of its members, Mr. Oscar Beringer, and of three of its Examiners, Mr. Miles, Mr. Betjemann, and Mr. Crowger.

Turning to more cheerful subjects, he reported that the number of candidates entered this year for examination had reached a total of 70,000; this he attributed to the fact that the standard of the examinations were known to be uniform throughout the British Empire.

He then drew attention to the new Examination called the Final Grade, which would be offered for Pianoforte only in the Syllabus for 1923. This was intended to fill up any gap which might exist between the Advanced Grade and the Examination for L.R.A.M. and A.R.C.M. There would also be a new Examination in Pianoforte Accompaniment.

Sir Walter Parratt seconded the motion, and the report and balance-sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Alexander Mackenzie and seconded by Sir Hugh Allen, terminated the proceedings.

CONCERT PARTIES ON TOUR.

A LA CARTE.—Ranelagh Pav., Felixstowe (season).
ARABIA.—July 17, Pav., Hoylake.
ARCADIANS, THE.—July 17, Pavilion, Newport; 24, St. James Hall, Harrogate.
ARCADY.—July 17, Candie Gardens, Guernsey.
BARGAINS. — Kingsway Pav., Cleethorpes (season).
BURLESQUES.—July 17, Drill Hall, Lyme Regis.
CARNIVAL'S CALL.—July 17, Pier, Worthing.
CHARADE.—July 17, Kursaal, Whitley Bay.
COMETS. — Victoria Pier, Colwyn Bay (season).
CRITERIONS.—July 17, St. James Hall, Harrogate.
CUPID'S CABARET.—July 17, Arcade Lawn, Sheringham.
FAN FARE.—Pier, Southend (season).
FANCY FAIR.—July 17, H.M., Barrow-in-Furness.
FARCE.—July 17, Pav., Barmouth.
FASHION.—July 17, Clarence Pier, Southsea.
FOL-DE-ROLS.—Happy Valley, Southend (season).
FOOTLIGHT FLASHES. — New, Crewe (season).
FRAGMENTS.—Retreat, Dovercourt (season).
FRILLS AND FLOUNCES.—Central Pier, Morecambe (season).
FROLIQUES. — Winter Gardens, Southport (season).
GAIETIES.—July 17, Spa, Bridlington.
GEORGIANS.—Jetty, Margate (season).
GLAD PILOTS.—July 17, Playhouse, Dorking.
HAPPY HARMONISERS, THE.—July 17, Parks, Sheffield.
HUMOURTAINERS. — Arcadia, Sandown (season).
IDEALS.—July 17, Hornsea; 24, Yarmouth.
IMPERIAL SCOTS.—July 17, Lyric, Hull.
JAKE-A-LOO.—July 17, Pav., Deal; 24, Pav., Seaforth
JAZZ MADCAPS.—July 17, King's, Melton Mowbray.
JOVIAL GROUSERS.—July 17, W.G., Teignmouth.
JOY.—July 17, Guildford.
LAUGHTER.—July 17, Hip., Selby.
MASKS AND FACES.—July 17, Olympian Gardens, Rock Ferry.
MERRIONS.—July 17, Wrexham.
MERRY JAPS, THE.—New Pav., Morecambe (season).
MEXICANS.—July 17, Leas Pav., Folkestone.
MIRTH.—Littlehampton (season).
MISCHIEFS.—Bostall Heath (season).
MOONSHINE.—Pav., Bexhill (season).
MOONSTONES. — Western Pav., Ryde I.O.W. (season).
MOUNTEBANKS.—July 17, Cannon Hill Park, Birmingham.
NAP.—Aberystwyth (season).
NEW CADETS.—July 17, Palace, Douglas.
NOVELTY.—July 17, Alex. Gdns., Weymouth.
OH! LA! LA!—July 17, Hunstanton.
ONCHANS.—New Brighton (season).
O.P.Q.s.—Pier, Eastbourne (season).
OPTIMISTS.—Arcadia, Colwyn Bay (season).
ORANGE CLUB.—July 17, Sparrow's Nest, Lowestoft.
PAINT AND POWDER.—July 17, Pav., Leeds.
PATCHES.—July 17, New, Tonbridge.
PEACHES.—July 17, Lounge, Hunstanton; 24, Pier, Skegness.
PEEPSHOW.—July 17, Adelphi Gdns., Paignton.
PLAYMAKERS, THE.—July 17, Britannia Pier, Gt. Yarmouth; 24, Olym. Gdns., Cromer.
POPPIES.—Pier, Hastings (season).
PRO RATAS, THE.—July 17, Pier, Plymouth.
PUNCH BOWL.—July 17, West Park Pav., Jersey.
PUPPETS.—July 17, P.H., Sutton.
QUAINTESQUES.—Rhyl (season).
RAMBLERS.—July 17, Southsea.
ROGUES.—July 17, St. Annes-on-Sea.
ROLLING STONES.—July 17, Spa, Felixstowe.
ROMANYS.—July 17, Cresswell.
SCAMPS.—Teignmouth (season).
SCOTTISH CLANS.—July 17, Casino, Saltcoats.
SCOTTISH DONS.—July 17, Rusholme Pav., Manchester.
SEVEN NOBODIES.—July 17, Leslie's Pav., Port Erin.
SNAPSHOTS.—July 17, Arcadian Pav., Prestatyn.
SOCIETY IDOLS.—July 17, Lloyds Parks Pav., Walthamstow.
SUMMITS.—July 17, Arcadia, Doncaster.
SUNBEAMS.—Vic. Pier, Cowes (season).
SUNSHINE.—Shanklin (season).
SUPREMACY.—July 17, Pav., Derby.
SUPERBS, THE.—July 17, Olym. Gdns., Lowestoft.
TONICS, THE. — Victoria Pier, Blackpool
TOPPERS, THE.—July 17, Central Park, East Ham.
VAGABONDS.—July 17, Pier, Penarth; 24, Adelphi Gdns., Paignton.
VALUES.—July 17, Pier, Hunstanton.
VARIETIES. — West End Pier, Morecambe
VARIETY.—July 17, Assembly Rooms, Chester; 24, Pier, New Brighton.
VERSATILES.—July 17, Spring Gdns., Norwich.
WHAT NOTS.—Felixstowe (season).
WHITE STARS.—Marina Gardens, Ramsgate (season).

TO HELP THE UNEMPLOYED.

An enterprising scheme which will assist many of the unemployed members of the profession is being organised by Mr. R. H. Webber, who proposes forming into Male Voice Choirs a number of trained singers, with the object of performing in public places of entertainment such as garden parties, exhibitions, parks, etc., the proceeds to be divided between the performers, after a small deduction for printing, advertising, and other expenses incurred.

The use of several pitches has already been granted, free of charge, by the Parks Committee, L.C.C., and Mr. Webber is in communication with many sources from which he hopes to obtain additional engagements.

The office address of Mr. Webber is Oakley House, Bloomsbury-street, W.C.1, which Mr. Chas. Hand, the well-known agent, has generously placed at his disposal.

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CONCERT PARTY NOTES

The Frolics.

Mr. Freddie Frome's talented combination, the Frolics, are still drawing large audiences at the Palace, Attercliffe. Their well-deserved popularity is increasing, and the unique and varied programmes presented, enhanced by pleasing costumes and stage setting, are heartily applauded. Mr Frome is a spontaneous humorist, and his witty by-play and asides provoke hearty laughter, and the side-splitting burlesques by the company are original and full of go.

Bubbles.

This exceptionally well-balanced party have had a most favourable reception at the Pier Pavilion, Plymouth. Mr. Martin Newman is a very fine baritone, and Mr. Bert Earle a comedian of resourceful calibre. Miss Helen Clayton is another talented vocalist, and Miss Margaret Danican a dainty danseuse and soubrette. Miss Dolly Richardson a vivacious comedienne, and Mr. Jack Fernadez a breezy comedian and dancer. Besides being an accomplished pianist, Mr. Leon Merton is a good entertainer.

Welsh Follies.

There is an enjoyable freshness in the Welsh Follies, presented at the New Arcadia, Plymouth, by Harry Zahl and Sylvester Stuart. Both individually and in concerted numbers the company are first class. The singing of Messrs. W. Davies (tenor) and M. Every (baritone) in such numbers as "Marna" and "Toreador," is very fine, while the duets of Misses Queenie and May Edwards, and the male impersonations of the first-named, are first class. Billy Walters is great in "Wedding Bells" and "The Village Choral Society," and Mr. Sylvester Stuart's monologues are clever.

"Ecstasy."

"Ecstasy" is the title of the excellent concert party entertainmen presented this year at the Town Hall, Sheringham, by Miss Yootha Rose and Mr. Harry J. Rowland. Ecstasy has many novel points, notably some song-scenas in which Miss Yootha Rose shines as a costume and scene designer, and the company generally score as vocalists. The setting is both novel and attractive, capital use being made of a centre opening in the back cloth for the display of profile scenery illustrating ensemble numbers. The artists supporting Miss Rose (danseuse) and Mr. Rowland (comedian) include Miss Prudence Patterson (comedienne), Miss Jean Lengarde (soprano), Mr. Francois Naude (a baritone with a quiet artistic style), Mr. Vivian Gregory (light comedian and dancer), Miss Erna Olsson (a brilliant young solo violiniste), and Miss Mary Anderson (pianiste). "Ecstasy" is proving very popular with both the inhabitants and visitors of Sheringham, and business is quite good.

The Toppers.

The outstanding feature of this clever party, which appeared at the Gaiety Hall, Ilfracombe, last week, is the highly artistic and delightful harp playing of Mr. Field, who is always enthusiastically received by his audience. Mr. Harry Speller ably looks after the fun of the programme, and good work is done by Miss Sybil Marks and Miss Mabel Marks.

The Oojahs.

On the Monte Bello Lawn, Ilfracombe, this refined and talented al fresco concert company, run by Mr. Dave Lee, in conjunction with the original White Coons, of Mr. Pepper, is being greatly appreciated by visitors in the town. The programmes are up to date, well rehearsed, and altogether excellent.

Feldman's Songsters.

On Douglas Head, Mr. Eadie Walker and his artistic associates continue to amuse a very large percentage of the visitors to Hall Caine Land, Douglas, I.O.M. The entertainment is characterised by honest, homely fun. The songs have meaning, the jokes catch, the patter is smart, and the programme is frequently changed.

The Onchans.

This clever vaudeville company, in their way, are a distinct asset to the gaiety of Douglas Town. Miss Elsie Steadman and Mr. Alf Maynall are the bright particular start o fa coterie of clever performers, all artistic in their own way.

A.A. SHOP CAMPAIGN CLOSING.

Ballot Vote To Be Taken Shortly.

MISS HORNIMAN AND A WOULD-BE ACTRESS.

In a few weeks now, members of the Actors' Association will be called in to ballot over the Closed Shop proposals for the six months' campaign is nearly ended.

A meeting in support of the Actors' Association Shop was held at the Prince of Wales' Theatre on Sunday night, when Miss Horniman, of Repertory fame, was the principal speaker.

Mr. Sydney Paxton, who presided, said Miss Horniman's name was known to all who loved their profession. A good deal had been said about the status of the profession, and it was very largely due to Miss Horniman that they had the position they had. In all her years of management, she had studied them, and had done her best for the dignity of the theatre and for the dignity of the actor and the actress. He himself had never been in any theatre better managed, and in very few so well managed.

They all deplored the fact that she had retired from management, and were glad to find that she still took an interest in them.

Miss Horniman, who was given a very hearty welcome, kept the audience interested, and not a little amused, by her address, which was interspersed with anecdotes of the stage.

"I am a back number," said Miss Horniman, amid a chorus of "No, no." "But," she added, "sometimes back numbers are reprinted." (Laughter and applause.)

Turning to the demand for a real professional standing, Miss Horniman said there were many actors in important positions who really occupied a professional standing just as did lawyers or doctors. There was no reason why they should not be a real profession. They were not allowed to die without a proper professional certificate being given. They could not take an oath—she did not mean swear—without a proper lawyer. Why, then, should not actors be determined to have a real professional status, and stand by each other? It was a very simple thing to say "stand together," but amongst actors and actresses there were so many different grades.

Amateurs a Danger.

The difficulty of the acting profession was the way that amateurs came in—she was going to be so nasty—and paid for their status.

Miss Horniman told of a letter she once received from a county address, which ran:—

Dear Madam,—I have a daughter who is very anxious to go on to the stage. When your company next goes to London I wish you would give her a part, even if a very small part, and I will pay you £100.

Miss Horniman said her reply was: "Mine is a respectable theatre." (Loud applause.)

She had found, said Miss Horniman, that numbers of people had the wildest ideas of how to get on the stage. Frequently she had received fulsome notices from amateurs taken from the local paper, the senders asking for parts in her company. But when amateurs played, the dramatic critic was instructed to write an account, although when the dramatic critic went to the theatre he could pick them to pieces.

The way to win a professional standing was not by leaving it to other people; they must do it each one by themselves. (Hear, hear.) However difficult it was, it was well worth doing.

Managers and Knighthoods.

Speaking from the point of view of management she said: "Don't you stand any nonsense from us."

They could see that she was honest. She was not frightened of the other managers. She was not out for a Knighthood (laughter)—but was there a gentleman manager who was not? (Laughter.) They ought not to stand any nonsense. Let them see that they get fair agreements. He who signed an agreement without spending 6d. in having it stamped was a raving lunatic. (Laughter and applause.) That 6d. was an insurance. Another thing they should do was to read their agreements before they signed them—many did not. And they should refuse to go on until they had an agreement.

Miss Horniman then dealt briefly with the question of training, and remarked that many of the training people did not seem to know how to do it themselves. It was a slow business to train themselves on the stage in the presence of a long-suffering public. If they wanted the professional standing, they must be properly trained.

Miss Horniman concluded with some good advice on the necessity of properly speaking a part; they should let the public know what they had to say. She urged them to stick together for the sake of their calling.

Mr. Lugg's Plea.

Mr. Lugg followed with a characteristically vigorous speech. It was true that certain actors had obtained a definite professional status, but very very few. One of the great objects of the A.A. was to bring nearer the time when every actor and actress would be able to take so proud a title, and shall of necessity be compelled to show that they have earned in some degree the right to that status. (Applause.) Many of them pretended that status was a thing not to be worried about. They said they were artists or rogues and vagabonds if necessary. But he generally found that people who talked like that were either people with no artistry in their possession at all, or people who wished to make an alleged artistic temperament an excuse for being dirty, improvident, and generally of that type which they knew full well was such a weight round their necks in that profession. (Applause.)

The point they did not seem to realise was that it was entirely their own fault, and such a state of affairs would never be righted until they were determined that those evils should no longer be tolerated.

Actors and actresses, generally speaking, deserved all that they get. Until they realised that the evils they were suffering from were their business—each and every one of them; until they assumed responsibility for all those things, it was no use pretending they were a profession. A very large number of those who called themselves actors and actresses were not, and never would be.

Talking of experience, Mr. Lugg said that, generally speaking, managers did not want experience or dramatic art. What they wanted was somebody who could fill a few seats in the stalls through their personal friends. (Applause.) A person with influence, and money, and sometimes things which made a more evil appeal, was permitted to enter their profession and assume the position and status over the heads of people who had at least some real qualification.

Few Great Actresses.

Generally speaking, and with very few exceptions, they did not produce great actresses nowadays. Directly a person showed any degree of talent, that girl was doomed for the rest of her career to play that particular type of part for the rest of her natural life.

Until actors and actresses rise up in their might—and they were mighty if only they would realise it—sink their petty differences and rivalries, the profession will never be built upon a solid basis.

He declared that there were three parties responsible for the terrible conditions.

First of all there was the manager; then the actors, who put up with all kinds of indignities, and thirdly, the public. He was convinced that if the public knew the conditions under which so many of them worked and they determined to see things better, they would get such support from the public as they had never dreamed of.

Let them unite and stand together. If only they would do that they could achieve all that they desired. (Applause.)

Mr. Chris. Walker spoke at some length, calling for support, and a lead from some of those influential actors. He paid a tribute to the work of Mr. Lugg and Mr. Clifford Rean, and urged all present to induce others to come in.

Mr. Lacey revived a suggestion he had made a few years ago in regard to a test, and suggested that the Council should further consider that view. Other speakers referred to the methods to be adopted to achieve the A.A. shop, and once again the champions of federation predominated.

Mr. Paxton proposed thanks to Miss Horniman, whose address, he declared, had been most helpful as well as tinged with humour.

Miss Carlotta Anson seconded, and Miss Horniman, in a brief response, was understood to say that even yet she hoped to run a show in the West End.

Mr. Lugg proposed a vote of thanks to Mr. Andre Charlot for allowing the use of the theatre. Mr. Charlot, he said, was one of those managers who recognised the A.A., and with whom they worked most amicably.

MRS. ARIA WRITES

About Fashions On and Off the Stage, and of Many Other Matters.

HAS it been conceded that walls have ears? Any way, I suppose the fourth wall is definitely thus equipped, and I am but bent now upon rejoicing that manuscripts of plays have not tongues.

Their travels around to a world of amiable managers ought, however, be related amongst amusing circumstances. No, you are wrong, ungentle reader, guess again! I have not committed a comedy. But I know somebody who has; as a matter of fact, I know few who have not.

Yet recently I have been sufficiently interested to read expert opinions on a comedy of farcical inclination. At least eight potentials with money, an obtainable theatre, and well accredited intelligence have pronounced in strongest favour, almost enthusiasm, on the merits, style, humour, even brilliance and skill of the play I am godmothering; and all have decided that they are not able to put it on.

We come to bury Cæsar, while we praise him, seems to be the nett result; and as I count myself more or less justly of some acumen, I am wondering what special quality in dramatic fare goes to its active acceptance, and against the mere passive praise of it. Incidentally, I would mention that this play is inexpensive in its scenes, needs a small theatre, and possesses only nine characters—four of which must be supremely well acted.

What, I ask myself, is the use of writing well for the stage? It is almost as futile a proceeding at the moment as having a good frock suitable for a garden party, or even a regatta. Nevertheless, we all collect good frocks at the sales which continue beset with sacrifice at all the best and worst establishments in London; and also by the seaside way. I journeyed to meet some, and others, last week, to Eastbourne, in the pleasant company of a half-crown volume of "Truth" Queer Stories—which, incidentally, I observe, are very good and snappy, with the unexpected *dénouement*. I walked out of the train to meet the legend, "Sale now on," and found I could profitably visit a hand-made knitting store where many new varieties of woollen and silken waistcoats, jumpers, and costumes were putting in and out a persuasive plea for immediate purchase.

All the shades of yellow with lemon and orange prevailing, and apricot as an "also ran," were well in evidence. Jade green is again much favoured, but no trace of the myrtle tone which I have been promised from Paris as like to be a special feature of the autumnal fashion manœuvres.

That useful combination of kilted checked tweed skirt, "smoking coat" of plain serge or velvet, braid-bound, and silk-knitted jumper grows daily in popularity; and being so easy and inexpensive to attain, I doubt not that it may become practically indispensable to the summer (?) outfit of the less extravagant holiday seeker. Indeed, with these well selected, a printed foulard, and a black crêpe marocain, wraps and hats and shoes carefully considered, a fortnight of appropriate elegance might be insured. And in contemplation of this desirable end for the middle-aged matron, as well as for the youthful maid, I would urge that the former could be supplied with an equal simplicity if she will take special heed to her hats, not permitting these to upturn abruptly from he rbrow—rather should this be shaded by the "mushroomish" brim; and again, I counsel a friendly drapery of lace, or a thrown-back veil, or a thick wreath of fruit or flowers, rather than the single blossom or the mere ribbon which better suits the seventeen- to twenty-seven-years-old.

And lastly, let me warn the thick-ankled against the super-strapping of those most elaborate shoes which are now stepping it bravely, in contrasts of black with grey or brown antelope, which only prove supremely attractive when adopted by the slimmest feet. Rather, for ordinary occasion, should those not endowed content themselves with plain brown crocodile or patent, with a small button at one side to stamp their date of this season.

Among doubtful entertainments, as I said previously, and shall say again, is the garden party, but without a question the long *crêpe de chine* coat collared with zenana, is a capital garment for such capital punishment, and a long cape of black *marocain* is well served by cream Thibet fur.

Kyrle Bellew, as usual, wears good clothes at the Strand Theatre, where "The Risk" (with the Home Secretary, and a dissenting judge or two, have recently, for diverse reasons), fluttered the dovecotes of Harley-street.

One of Miss Bellew's most becoming frocks is of smoke-grey chiffon, draped with silver-embroidered net, and boasting a bodice of flame-coloured velvet, with a deep fringe of grey bugles. The side drapery, which falls to the ground, is held with a flower of the flame hue, and a silver flower, whence a bunch of grapes dangles picturesquely. Red and black georgettes contribute towards her excellent day-dress.

MISS KYRLE BELLEW WEARING GREY AND FLAME COLOUR IN "THE RISK."

NEW BRISTOL CONCERT PARTY.

At the Bristol Police Court, on the 12th, an application was made for a temporary music licence for a quarry on Durdham Downs, Bristol, by Charles Elderton, of Burlington-road, Redland, Bristol. Mr. F. Weatherly, who appeared for the applicant, said the temporary licence was required from July 15 for a fortnight, and there would be a further application before the Licensing Justices in respect of the place, which was being named "The Enchanted Glen." It was proposed to open a tea garden for the sale of light refreshments and to provide music in the shape of concerts, as given at seaside resorts. It was intended to hold the concerts in the open with ordinary covered stage and seats in front, with accommodation for 1,000 people. Near by would be a large marquee, with a platform for use in rainy weather. The hours proposed were from 2 o'clock until 10.30 p.m. The applicant for the last 26 years has been giving similar entertainments at various places, including Whitley Bay, Sunderland, Douglas, and Yorkshire.

The magistrates granted the application, fixing the hours to end at 10 p.m. for the music licence.

The position of this new venture is an old, disused quarry at the top of Blackboy Hill, on the edge of Durdham Downs. Some years ago the place was converted into a garden by a local resident. A couple of years ago a proposal was mooted for the erection of a large picture house, a ballroom, &c., in this quarry, to cost about £100,000, and a syndicate was formed, but the scheme never materialised.

The present enterprise which is of a more modest nature, so far as cost is concerned, stands a good chance of success, as the Downs are Bristol's playground, and close to the quarry is a terminus for tramcars from all parts of the city. The concert party, 15 in number, includes Mr. George Benson and Mr. Harrison. There are also two baritones, two sopranos, a contralto, a comedienne, dancer, and a comedian, while the orchestra consists of four instrumentalists, piano, violin, flute and harp. On Sundays sacred concerts will be held.

A HARMONY IN LIGHTING AND MUSIC.

Original lighting effects will be used when Mr. Theodore Holland conducts his new valse—"On Velvet"—and Mr. Frank Verner Leveson and Miss Bernice Harper dance it in at the Peace Day Ball at the Hyde Park Hotel to-night (Wednesday), for the "Princess Mary Scholarship" for the "Cedars" College for Blind Girls. Mme. Lydia Kyasht and Mr. Henry Cooper have arranged the exhibition dance, which is a novel and attractive one.

THE NEW WALTZ.

Theodore Holland—the composer of "Asphodel" and the "Midnight Waltz"—is personally conducting the new unpublished valse of his—"On Velvet"—at the Peace Day Ball for the Cedars College for the Higher Education of Girls with little or no sight, to-night (Wednesday), at the Hyde Park Hotel. This valse is afterwards to be published, and a proportion of the royalties given to form a "Theodore Holland Scholarship" at the college.

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THEATRICAL GOSSIP.

More Stars for the Colonies—£100,000 Theatre Deal—"The Risk" for New York.

More Stars for the Colonies.

Following Lady Forbes Robertson's departure last Friday for South Africa, where she will appear under the ægis of the African Theatres, Ltd., after which season she will proceed to Australia, we understand that the I.V.T.A., Ltd., have now arranged for the well-known actor-manager, Mr. Percy Hutchison, and his company to leave for South Africa early in the New Year. Mr. Hutchison will be playing "The Luck of the Navy," "Nightie Night," "Bulldog Drummond," and "Browster's Millions." The latter play was produced by Mr. Hutchison on his previous visit to South Africa and still holds the record.

There is a possibility that this company may also play Australia after the conclusion of their African engagement.

Aldwych Freehold Sold.

The freehold of the Aldwych Theatre has been sold to Mr. A. E. Abrahams, of 25, Shaftesbury-avenue, W.1. We understand the purchase price was upwards of £100,000.

"The Risk" in New York.

Mr. Otis Skinner, the famous American tragedian, has come to London for the express purpose of seeing "The Risk" at the Strand Theatre and to make a bid for the American rights. He is already familiar with the piece, having seen Baron Henri de Rothschild's French original, "Le Caducée," in Paris last year. Mr. Skinner will not, however, be able to acquire the American rights, as Captain Alex. Aaronsohn and Mr. Arthur Bourchier have decided to present the piece in New York, with Mr. Bourchier in his original rôle, following the London run.

Captain Aaronsohn is now negotiating for a theatre in New York, to which Mr. Bourchier will take the principal members of the company now appearing in "The Risk" at the Strand.

A. E. Matthews for "Quarantine."

By reason of an existing contract to tour the provinces in a dramatised version of "If Winter Comes," Mr. Owen Nares must leave the cast of "Quarantine," at the Comedy Theatre, at the end of the present month. To take his place, in the leading part of Tony Blunt, Mr. J. E. Vedrenne has been fortunate to arrange with Mr. A. E. Matthews. Mr. Matthews has just returned from America, where he made a considerable success in "Bull-Dog Drummond," in which play, it will be recalled, he also appeared for some time in London during Sir Gerald du Maurier's absence on holiday.

The 50th performance of "Quarantine," which is doing excellent business, takes place to-night (Wednesday).

The Late Gerald O'Brien.

There was a tearful group at Kensal Green Roman Catholic Cemetery last week on the occasion of the funeral of the late Mr. Gerald O'Brien, of the Carl Rosa Opera Company, whose romantic career was brought to an untimely end by a chill sustained whilst the Hammersmith season was in progress, and which developed into pneumonia. Mr. Alfred Van Noorden, the director of Carl Rosa, was unable to attend in person, but he sent a lovely sheath of flowers, which was placed on the coffin. The funeral service was conducted by Father M'Grath, and Mrs. Molly Crawley, the widow, for in private life Gerald O'Brien was Albert Ernest Crawley, who, with her three children—Cecile, Angela, and Desmond—was at the graveside. The funeral was also attended by many of deceased's fellow-performers in the Carl Rosa Company.

"Phi-Phi."

W. Foster Horsfield has just negotiated on behalf of Mr. Cochran for the entire London company and production of "Phi-Phi" to play August Bank Holiday week at the Hippodrome, Portsmouth, prior to its opening at the London Pavilion.

"Other People's Worries."

Mr. Reginald Faber is busy rehearsing his company of "Other People's Worries," the successful Carton play from the Comedy and Kingsway Theatres. Mr. Faber has taken the rights for the No. 1 and No. 2 towns, and will tour the play by arrangement with Mr. Leon M. Lion. The excellent company engaged includes Miss Hetta Bartlett in the part of Lady Bill, Frank Macrae, Hodgson Taylor, Marie Alexandra, Esme Welman, Edward Sorley, Ruth Wingrove, Nanette de Morey, Gladys Miller, Ernest Lynds, and Vivian Palmer.

Mr. Faber has arranged with Mr. Peter Davey to produce at the Theatre Royal, Portsmouth, the week of July 31, after which the company will visit Westcliff-on-Sea, Cheltenham, Yarmouth, Richmond Hippodrome, Croydon, Sheffield, Liverpool, Bolton, Cardiff, Northampton, &c.

In the spring of next year the play will be seen on one of the principal variety tours. Mr. J. Stephens Earnshaw, late business manager for the Carl Rosa Co., will manage the No. 1 company for Mr. Faber.

R.A.D.A. Ex-Students' Club.

With the valuable assistance of Miss Lilian Braithwaite and Dame May Whitty the club will give on Monday next, at the Academy Theatre, Malet-street, W.C., a matinée in aid of the Combined Hospitals Appeal. The programme will include two new plays, one by Ivan Firth and another by Miss Gertrude Jennings entitled "Calais to Dover," in which Miss Lilian Braithwaite, Dame May Whitty, and Mr. Ion Swinley will appear; "O'Flaherty, V.C.," by George Bernard Shaw; the Carnish Quartette and "The Goat," by Dorothy Massingham, in which Miss Athene Seyler will appear.

Stage Fights.

Few actors have had such experience of duelling on the stage as Mr. H. A. Saintsbury—his sword and dagger fight with Mr. Cowley Wright is at the moment the thrilling finale of "Decameron Nights" at Drury Lane Theatre. Between the acts he amuses himself by writing—for eventual publication—his recollections of memorable stage fights, accompanied by appropriate anecdotes of the famous actors who participated therein. He recalls with especial delight a stock season of ten weeks, during which he played the principal parts in as many plays. In the first nine he was engaged in combats varying in style and ferocity, from Hamlet to D'Artagnan. To his regret there was no fight in the last week—the company was committed to play "Trilby," in which he appeared as Svengali.

"Tons of Money" on Tour.

"Tons of Money" will start on tour in the country on July 31, three companies having been engaged. The North company will start at Newcastle-on-Tyne, with Jack Morrison, Harry Phydora, Georgette le Grand, and Isa Lezard in the chief parts. The South company opens at the King's Theatre, Southsea, the cast including Fred Edwards, Iris de Villiers, and Marjorie St. Aubin. The third company will visit the Isle of Wight and all the South Coast small towns and holiday resorts. The whole three companies will be rehearsing at the same time in London this week.

Apollo Theatre.

On Monday Captain Alex. Aaronsohn assumed possession and management of the Apollo Theatre. When the new musical burlesque, "Listening In," is produced at the Apollo by Captain Aaronsohn and Mr. Julius Darewski on Monday evening, July 31, it will be found that Mr. Herman Darewski has provided several new and original stunts calculated to provide needed summer hilarity. The music has been composed and selected by Mr. Herman Darewski, and the lyrics are by him, Mr. Bert Lee and Mr. B. P. Weston, while the book is by Mr. Worton David and Mr. Will Hay. The burlesque is in ten radios, and special attention is being devoted by the producer to a chorus not only handsome but efficient.

Several artists new to London will appear in "Listening In," including Miss M'Lita Dolores, Miss Clarice Clare, Mr. Richard Nellor, and Mr. Mario Lorensi. Mr. Herman Darewski will, of course, be of the cast.

Mr. Julius Darewski is incorporating some novelties in the way of dancing, which will be interpreted by the Twelve Radio Girls.

Miss Madge Saunders.

Miss Madge Saunders, who is playing in "Tons of Money" at the Shaftesbury Theatre, is leaving England on Friday by the "Baltic" for New York, where she will appear in her original part in Charles Dillingham's American version of the farce. This will be produced on August 21. "Tons of Money" has played to over £30,000 in sixteen weeks.

"The Bat" at St. James's.

On Monday evening Mr. Gilbert Miller presented "The Bat" for the 200th time at the St. James's Theatre. First produced there on Monday, Jan. 23, "The Bat" will have achieved a six months' run on Monday next. With the exception of "Ambrose Applejohn's Adventure," "The Bat" records the longest run of any play in London that is not musical, and it has many times broken records of the St. James's that were created in the time of the late Sir George Alexander. For the first three months of the run there was not a vacant seat in the house for any performance, and even now there is every indication it will survive long into the autumn.

Several young "Bats" are to be sent flying by Mr. Gilbert Miller in the autumn, the first of which will make his appearance at the Grand Theatre, Southampton, on Monday, July 31.

For South Africa.

Lady Forbes Robertson (Gertrude Elliott) and company, including Miss Elaine Inescort, Miss Ellen Pollock, Miss Anne McEwen, Mr. W. Cronin Wilson, Mr. H. Athol Forde, Mr. Alan Holles, Mr. Aubrey Mather, Mr. William Mollison, and Mr. James La Fane sailed from Southampton on Friday last, per R.M.S. Saxon, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Plymouth Repertory Company

Miss Norah de Lange, who has joined the Plymouth Repertory Co., scored a great success at her first appearance, and the audiences were enthusiastic over her interpretation of the part of Miriam in "Outcast." She comes straight from a tour with Lady Forbes Robertson in "Come Out of the Kitchen," and is the daughter of Miss Annie Hill, who for twenty years was associated with Mr. Weedon Grossmith. The Repertory Co. is doing exceedingly good work, and though the summer season presents difficulties, Messrs. King and Parry are to be congratulated on the excellence of the company they have got together, and which it is hoped will prove as great a drawing power as the old company when the dark evenings set in, and people will need indoor amusements.

Mr. J. B. Howard's I. of W. Season.

Mr. J. Bannister Howard's 25th Isle of Wight season opened last Monday with the Gaiety success, "To-night's the Night." He has again arranged a first-class list of attractions, including "Skittles," "Tons of Money," "A Bill of Divorcement," "Brown Sugar," "The Knave of Diamonds," "The Belle of New York," "Lass o' Laughter," etc.

The companies will, as usual, reside in Ryde all the week, touring the Island in charabancs, and returning to headquarters at Ryde each night. The following is the circuit:—Ryde, Sandown, Shanklin, Ventnor, Newport, Cowes.

The Margate Hippodrome.

The Hippodrome, Margate, under J. Bannister Howard's management, has been doing splendid business. This week he has arranged for a visit of the No. 1 Company in "The Beggar's Opera." This will be followed by first-class attractions, among these being "My Nieces," "The Gipsy Princess," "Chu Chin Chow," "Romance," "Sybil," "Sally," "Loyalties," "Paddy the Next Best Thing," Phillips' Opera Company, etc.

On Thursday, Friday, and Saturday, Aug. 4, 5, and a special matinée on the Saturday, Mr. Howard has arranged with Mr. B. Meyer for the first production of "If Winter Comes," with Mr. Owen Nares and London company. Mr. Howard will also produce his own panto. at Christmas.

The Grand Opera House, Belfast, will reopen on Monday, the 31st inst., the attraction being "A Royal Divorce."

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Two "Polly"-syllables.

"The Long Arm of Coincidence" seems ever present in things theatrical. The latest example of this is the information which has just reached us that two revivals of John Gay's "Polly" (the sequel to his more famous play, "The Beggar's Opera") are in the air. Some time ago Mr. Frederic Austin—who rendered such valuable dramatic service to Mr. Nigel Playfair's wondrously successful revival of Gay's greater stage play at the Lyric, Hammersmith—prepared, as a successor to that work at that theatre, a revised version of "Polly." This will be presented at the aforesaid Lyric when "The Beggar's Opera" is withdrawn therefrom—whenever that may be. Mr. Austin has just informed the present writer that "Polly" cannot possibly be put on until the end of the year—at the earliest.

Simultaneously with the above-indicated tidings, Mr. H. Bernhardt, the well-known dramatic and musical agent, stated that he is preparing a revival of Mr. Gay's "Polly" for presentation at a West End Theatre for which he was negotiating at the moment of our going to press. Both intending "revivalists" will have all their work cut out to make the once-prohibited "sequel" to "The Beggar's Opera" presentable to the public.

A Brady'd Batch.

That shrewd and successful American manager, Mr. William A. Brady, has just confessed to an "Era" man that he has brought over with him sundry big successes which he is desirous of placing upon our native dramatic stages. These plays include a kind of "flapper" farce called "The Teasers," two dramas respectively entitled "The Nest" and "Things That Count," and a startling melodrama named "Drifting."

Indian Company at the Little.

Captain Alex Aaronsohn, whose acquisition of the Little Theatre we announced recently, has just sub-let that tiny playhouse to an Indian company, to open there in a week or so. Among the plays to be presented by these Oriental histrions are an Indian revue called "The Glorious East and West" and a tragedy entitled "The Queen of Chittoro."

"Jack Straw."

It now seems to be decided by Mr. Tom C. Dagnall that when he wants a play wherein to "feature" Sir Charles Hawtrey—that is, when the year-old "Ambrose Applejohn's Adventure" needs another part—he (T. C. D.) will select Mr. Somerset Maugham's previous Hawtrey success, "Jack Straw."

"The Last Waltz."

By the way, Sir Charles Hawtrey has just been engaged to act as "producer" for "The Last Waltz"—the Oscar Strauss comic opera which Mr. Robert Evett has now arranged to try first at Manchester on Aug. 19. It now seems settled that "The Last Waltz" will come later in the year to the now closed Gaiety. The English libretto is by Mr. Evett and Reginald Arkell, and (as we stated when first announcing this play) the heroine will be acted (and sung) by that prime favourite, Miss José Collins.

Other Gaiety Gayness.

From what we hear, however, just before press time, another production—or a "mixed" kind of entertainment—may occupy the Gaiety boards before "The Last Waltz" comes there. There is also a proposal afoot to bring to the Gaiety one of the biggest comic opera successes that have ever toured the provinces.

A Pending Play of Pelf.

The triumphant "Tons of Money," at the Shaftesbury—with which "screamer" three companies will start touring next Monday—seems likely to have a rival in the London and provincial theatrical field. This is a successful American farce-comedy, destined to swoop down upon the English stage ere long. Its name is "Money, Money, Money!"

Beauty Behind Bars!

A new farcical comedy, written a good while ago, by novelist-playwright Max Pemberton, and the sometime County Councillor and still solicitor, Jocelyn Brandon, is now about to face the footlights. Since we first announced it the piece has been turned into a musical comedy, with score by Max Darewski. The title—at present—is "The Girl in the Cage."

Miss Sybil Thorndike at the New.

Miss Sybil Thorndike has just informed us that she is looking forward enthusiastically to starting in management at the New Theatre next Tuesday evening with a revival of St. John Ervine's powerful drama, "Jane Clegg." Also that in due course she will present certain famous tragedies there, starting with a series of matinées. These classics will include "The Trojan Women" of Euripides (per Professor Gilbert Murray's splendid translation), and "Macbeth." In these mighty works Miss Thorndike will of course respectively appear again as Hecuba and as Lady Macbeth.

Melpomene in Marylebone.

We have just been shown the plans and models of a beautiful new theatre to be erected in conection with the Royal Academy of Music, in the Marylebone Road. This apparently very up-to-date Temple of the Drama will be built at the back of the R.A.M.'s magnificent structure. In honour of that Academy's still-running celebration of its hundredth year of existence—which Celebration ends next Saturday—the R.A.M.'s new playhouse will in all probability be called "The Centenary Theatre."

"OLD BILL, M.P."

At the Lyceum.

Drama in Two Acts, by Bruce Bairnsfather, Produced at the Lyceum Theatre, on Wednesday, July 12, 1922.

Mr. Wm. Busby—"Old Bill" ..... Mr. Edmund Gwenn
Alf ..... Mr. Sinclair Cotter
Bert ..... Mr. Laurence Barclay
Lord Torrymore ..... Lord Lyveden
Capt. Lord Presentdale .. Mr. Brian Gilmour
Lieut. Cheerio, M.C. ..... Mr. Philip Simmons
Mr. Clayton ..... Mr. Vincent Lawson
Maxwell ..... Mr. J. P. Kennedy
Lincoln ..... Mr. Alec Johnstone
Cholmondeley .... Mr. Edward Foster
Mr. Montague ..... Mr. Chas. Aldred
Baxter ..... Mr. Frank A. Wood
Carter ..... Mr. George Fox
Jim Rawson .... Mr. Stanley Brown
Joe Preston ..... Mr. Jack Marquand
Bob Lee ..... Mr. Harry Walsh
Mrs. Desmond ..... Miss Doreen Errol
Mrs. Maxwell .... Miss Minnie Willett
Lady Rose Presentdale .. Miss Cyllene Moxon
Maggie Busby .. Miss Mildred Cottell
Aggie ..... Miss Edna Bellonini
Mr. Park ..... Mr. Sidney Benson
Pit Boy ..... Mr. Fred Tripp
Mr. Belcher .... Mr. Johnny Danvers
Flag Seller ..... Miss Ida Lorraine
Sentry ..... Mr. Jack Hall
Verger ..... Mr. Edward Firth
Policeman ..... Mr. George Hubert
Reichner ..... Mr. Charles Aldred
Photographer .... Mr. Clarence Bode
Railway Guard ..... Mr. Jack Don
Interviewer ..... Mr. Dai Griffiths
Capt. Bruce Bairnsfather .... Himself

The return to town of "Old Bill" was welcomed by a crowded and enthusiastic house at the Lyceum on Wednesday, particularly in view of the fact that he was introduced by his originator in person. Captain Bairnsfather has embodied him in a frankly propaganda play, written round the Cenotaph, and with the reconciliation of Capital and Labour as the principal theme, and the piece abounds in humorous lines, and has many pathetic moments.

Captain Bairnsfather appears in only one scene, in which he sketches at an easel the picture of the old campaigner, with the walrus moustache, who has become world-famous. The artist goes to sleep in his chair, when out steps "Old Bill" from the picture to greet the Captain. Busby, in his reincarnation, is a miner, as are also Bert and Alf, his familiars. The Bolshevik element has entered the hearts of some of the miners, and they are threatening a strike, even to the extent of stopping the pumps. Matters are even worse, for two Bolshevik agents plot to stop up the air-pipes and cause an explosion.

The owner of the mine is a most unusual specimen of his class, for Lord Torrymore invites the men into his library to place their views before him. Old Bill is chosen for the spokesman of the more moderate section of the men, and the scene in which he illustrates his case by means of the furniture and other articles, provoked great laughter.

The extremist then has his chance, but before he can tackle his subject he is proved, by the discovery of a map which he has marked, to be in league with the foreign agents, and reveals the fact that at that moment the fell design is being put into execution. Old Bill rushes off to the rescue, and descends the mine. All the men are got out safely, but Bill stops to aid an injured man, whom he has just sent off to safety, when there is a terrific explosion, which leaves Old Bill and his two bosom friends entombed in a "hole" even worse than that of "No Man's Land." The scene in which "the three musketeers," alternating between laughter and tears, try to keep up their spirits by singing "Pack Up Your Troubles In Your Old Kit-Bag" while the water is rising to their mouths, is one of the most effective of the whole play.

They are reached in the nick of time by a rescue party, headed by a "sporty" young nobleman, and thereafter the piece is occupied with the endeavours of our hero to get into Parliament as the miners' representative. All does not go well with him, for his opponent, by specious promises, is gaining ground, when Bill plays his trump card by appearing among his constituents in the khaki uniform and helmet in which he fought his country's battles. He is elected by a large majority, and, before taking his seat, seeks inspiration at the tomb of the Unknown Warrior in Westminster Abbey, with the result that he makes a maiden speech which "electrifies" the House.

As will be gathered, the piece is one entirely to the taste of what has come to be regarded as a "Lyceum audience." The burden of the work falls upon the shoulders of Mr. Edmund Gwenn, who made a brilliant Old Bill, investing every action with a humour of his own, and giving effect to every line. He is ably assisted by an old friend in Mr. Laurence Barclay, who plays Bert with zest and spirit, and Mr. Sinclair Cotter, as Alf, is quaintly amusing. Another old friend is seen in Mr. Johnny Danvers, who makes a comic personality of the Mayor of Puddlehampton. The play is almost entirely devoid of love interest, but what there is is agreeably sustained by Mr. Philip Simmons as Lieut Cheerio, M.C., and Miss Cyllene Moxon as Lady Rose Presentdale. Miss Mildred Cottell acts well, but is a little too refined as Mrs. Busby, and a pretty and lively exponent of Aggie, Bert's fiancée, is seen in Miss Edna Bellonini, who, however, is none too distinct. In the part of Lord Torrymore, Lord Lyveden is, naturally, quite at home, but his performance is additionally remarkable for elocutionary powers of a high order.

The cheering was loud and long at the fall of the curtain, and brought forward Captain Bairnsfather to thank the audience for their kindly reception of the play, and to acknowledge his indebtedness to all helpers, especially Mr. Seymour Hicks, the Brothers Melville, and Mr. Edmund Gwenn. Then Mr. Hicks came on with the brothers to declare that both had fixed things up so amicably that they called each other "Dear old Fred" and "Dear old Walter" respectively. Mr. Edmund Gwenn was induced to speak, and thanked his friends in front for their kindly "tolerance" with him during his thirty years of acting; and Mr. Frederick Melville and Mr. Walter Melville added words of appreciation, the former declaring that "Old Bill was at the back of England."

HERE, THERE, AND EVERYWHERE.

"Three Wise Fools"—Actor-Agents—A Unique Picture Gallery—Welcome Back!—Kaleidoscopic Love—The Divided Set—An Experiment.

Edmund Gwenn's reappearance in the West End in the new "Old Bill" play, in which I saw him some weeks ago on tour, reminds me of his excellent performance in "Three Wise Fools." If I remember rightly, this play had a run of something like 350 nights at the Comedy, so I was interested to hear that it is about to take to the road. A few days ago I happened to run up against Max Roma, who tells me that he and Major Bentley have taken their courage in both hands and determined to make good with this fine play. They are opening at Swansea, with other good dates to follow.

* * *

I happened to run my eye down a certain page in a certain daily paper, and beneath the professional cards of most of the younger element—the fresh blood that is coming to the fore—I noticed the names of those two partners whose position as theatrical agents is, I suppose, unique, inasmuch as that they are both professional actors. Roland Carse and Geoffrey Hammond, if comparatively new in the field, have at any rate a list of clients of which they are justifiably proud. And, to be perfectly frank between ourselves, speaking as an ex-actor to actors, I should like to know what better title to our confidence a firm of agents could have than that the two partners should know the business from inside. Theirs is the only agency I have seen in which one is confronted in the general office with an orderly picture gallery of their clients' photos, systematically arranged for instant reference in the casting of a play. True, most agencies have numerous photos drifting disconsolately round the walls, but nothing in the nature of a ticketted and labelled aid to distraught producers from which they can select their own types for the parts to be cast.

* * *

When these two enterprising actor-agents send out a company—their first venture in management—about the middle of August in "Fan Tan," as a preliminary to London production, Wilfred Eaton will be the producer, and I think I can predict that under the direction of these three the thing will be done just about as well as it is possible for it to be done. I wish them all success.

* * *

Here is the heartiest of welcomes to the Trix Sisters, who are now back after their hurried visit to Paris. They are back in "A-Z" next month. This jolly show of Charlot's, which, like its companion, "Pot-Luck," at the Vaudeville, is crowded with some of the wittiest stuff and the smartest comedy-acting now to be seen in town, is still doing extraordinarily good business. This seems to prove that the smart, well-dressed (but not over-dressed) musical show of the "intimate" order takes a lot of beating. There is no justification for the disappointed manager to complain that the musical show has had its day. Facts just prove that it simply isn't true.

* * *

Several papers gave a bare announcement of Ivan Firth's interesting experiment which will be tried at the R.A.D.A. Ex-Students' Club matinée on Monday next. But the full description of the play, which will be produced by Alice Cachet, has not, I think, been given. It is "The Market for Moods, or Kaleidoscopic Love," which the author himself assures me is "a play in one act, in several scenes, all over the place." Between ourselves, I have seen quite big West-End shows which were "all over the place," only the authors and producers hadn't the courage to say so! But anyway, I like Firth's candour, and I am looking forward to seeing the show with a good deal of interest. The play gives us a quarrel between husband and wife, who separate to go each to their respective lovers, who were happy to flirt with safely-married people, but cry off when serious business is intended. So the married folk perforce return home.

* * *

A divided set will be used, with two independent actions (in different parts of London) going on simultaneously. A development of this, as Firth points out, will be a three-quarter set, with the quarter set changing two or three times while the continuous action takes place in the larger set. I had a letter from him in which he said he believed the experiment was "entirely new to England," but only recently Alan Brooks was playing in a divided set at the London Coliseum in "Dollars and Sense." Brooks is an American, so I am glad to welcome this experimental work by a young Britisher who did good work at the "Old Vic." as S.M., and is a very capable actor. The use of the divided set, quite apart from possibilities such as Ivan Firth is experimenting with, does undoubtedly cut out the inefficient black-out and the long wait, which are so tiresome a feature of too many productions. Brooks seemed to use his divided set mainly as a mechanical aid to efficient stage management, but Firth's ideas carry us a good deal farther towards the use of concurrent action, which might be very valuable if judiciously handled.

* * *

I believe the autumn will bring forth a very interesting experiment down S.W. way. I fancy that each play will run just so long as there is any public demand for it, and while there will be an attempt to maintain a high standard of production there will be no attempt to force the somewhat plebeian neighbourhood to consume a high-brow diet. Experiments like the Everyman are excellent, even if perhaps a little discouraging, but the scheme I have in mind will, I think, prove to be a little more "commercial," to use a ludicrous phrase. I believe it is on the right lines, but I hope to hear more of it during the week. If I do I will return to the subject "in our next."

PROSCENIUS.

A NEW PHASE IN THE MUSICIANS' DISPUTE.

No Actual Settlement Yet: Summary of New Terms.

(By "The Era's" Special Representative.)

The dispute between the Musicians' Union and the Society of West End Theatre Managers does not appear to be actually settled, writes an "Era" representative.

While it is stated by the managers that details of a settlement have been agreed upon and only require ratification—that the heads of the agreement have been approved, but are not really in contract form—there are certain matters still outstanding which require, so far as the Musicians' Union is concerned, further deliberation.

The statement in the Press that a settlement of the dispute has been reached is, therefore, premature. Representatives of the Musicians' Union did meet delegates of the Managers last week, and it is true that an agreement was drafted. But it has not yet been ratified. The full text of the agreement is not available, but "The Era" understands that the proposals submitted by the managers, among others, were:—

For engagements of twelve weeks or more and not less than eight shows per week, the rate would be: for leaders, 22s. 6d.; principals, 13s. 9d.; and 11s. 6d. for other instruments per performance. Engagements of less than 12 weeks or of less than 8 shows per week, the rates would be as at present, 25s., 15s., and 12s. 6d. per performance.

The difference between this proposal and the original salary is: 2s. 6d. less in the case of the leader, 1s. 3d less for the first instrument, and 1s. less in the case of the other instruments. This is what the managers hoped would be acceptable as a compromise.

The Union is still holding out for the existing rates of 25s., 15s. and 12s. 6d. respectively. And the members, it is understood, object to the introduction of a second unpaid rehearsal which, we hear, is embodied in the new proposals. There is also the question of guarantees.

Anyhow, neither the signatures of the managers nor of the representatives of the Union have yet been affixed to the document, and the settlement, if any, is only a tentative one. Whether the members of the Musicians' Union will agree to the new draft agreement remains to be seen. Meantime, we understand, the new rates have already come into operation.

It should be stated that no orchestras of less than six in number are affected by the alterations in their terms or conditions. It is the bigger orchestras that are concerned in the dispute.

Another meeting of the two bodies will take place at the earliest opportunity, when it is hoped an agreement satisfactory to both sides will be reached.

"THE GODDESS."

A New Dance.

The Indian play at the Ambassadors which was put on for a short run only, is more successful than its promoters evidently realised. The appeal to the public was made stronger last week when some alterations were made in order to introduce some native solo dances. These are performed by Laurka, an American dancer, who appears in each of the three acts as a votary (we imagine) of the Temple of Kali. The dances are queer exotic affairs, with a strange quality of their own, and should fascinate a Western audience.

"The Goddess" continues to be finely acted. Miss Rani Waller as the beggar-girl heroine, Maya, gives a magnificent performance in every way. Mr. Himansuerath Rai is finely dignified as Ram Das, and excellent acting is given by the players who represented the moneylender and the High Priest.

AUTUMN SEASON OF GRAND OPERA AT COVENT GARDEN.

There is every prospect of London having a second season of Grand Opera this year, as negotiations are now being conducted with a view to a well-known English company appearing at Covent Garden in the autumn. The experience of last autumn's grand season was, in the promoter's view, sufficiently encouraging to justify a return visit. Lovers of opera in English are therefore being much better catered for in the metropolis this year than for a long time past, as seasons will have been given both in the premier opera house and in the leading suburban theatres.

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THE ENTERTAINMENT TAX DEBATE.

SIR WALTER DE FRECE'S MOTION DEFEATED.

Chancellor's Uncompromising Attitude.

FULL DIVISION LIST.

On Wednesday last, in the debate on the Finance Bill, Sir Walter de Frece moved the inclusion of the following new Clause:—

On and after the thirty-first day of July, nineteen hundred and twenty-two, section one of The Finance (New Duties) Act, 1916, as amended by any subsequent enactment, shall have effect as if the following scale of rates of entertainment duty were substituted for the scale set forth in that section as amended by any subsequent enactment.

Where the payment, excluding the amount of the duty	
does not exceed 3½d.	a halfpenny.
Exceeds 3½d., but does not exceed 5d.	a penny.
" 5d. " " 8d.	three halfpence.
" 8d. " " 1s.	twopence.
" 1s. " " 1s. 3½d.	twopence halfpenny.
" 1s. 3½d. " " 1s. 9d.	threepence.
" 1s. 9d. " " 2s. 2d.	fourpence.
" 2s. 2d. " " 2s. 7½d.	fourpence halfpenny.
" 2s. 7½d. " " 3s.	sixpence.
" 3s. " " 5s.	ninepence.
" 5s. " " 7s. 6d.	one shilling.
" 7s. 6d. " " 10s. 6d.	one shilling and sixpence.
" 10s. 6d. " " 15s.	two shillings.
" 15s. two shillings for the first 15s. and sixpence for every 5s. or part of 5s. over 15s.	

A number of Members spoke in support of the Clause, but Sir Robert Horne fell back on his position that he must ask the entertainment industry to produce a proposal which would show no falling off in revenue, an attitude which was ridiculed by Mr. Hogge, who pointed out that the Chancellor has no right to say to an industry: "You will tax yourselves in such a way that I shall get a certain revenue. After that I do not care."

Ultimately the House divided, and the motion was defeated by 143 to 75. We print the division list in full—"for remembrance."

THE DEBATE.

Sir Walter de Frece: I am, by this Clause, moving the adoption of a scale which I hope will meet with sympathetic consideration for several reasons. It has the good will of every branch of the entertainment world, including the theatres, music halls and cinemas. In the next place, it benefits the cheaper seats, and nothing over 3s. is affected by it. It also enables the managers of places of entertainment to reduce their charges of admission, which they claim that they cannot do under the present scale. It also eliminates entirely—or, at any rate, reduces to a negligible quantity—the loss which the Chancellor of the Exchequer estimated when the 12½ per cent. flat rate was discussed. The slight decrease which I propose in the scale will on the average give 15 per cent. as against 2½ per cent., but on some seats the Chancellor of the Exchequer will receive 17 per cent. Simultaneously with this, the prices of seats will be lowered all round in an endeavour to attract the public, which is absolutely necessary if these places of entertainment are to continue to exist at all. Hon. Members may ask what is the all-round reduction which under this scale would be made to the public? The reductions will vary from 2d. to 6d. I do not say that even this reduction would save many concerns which are already on the rocks, but, at any rate, it would give the industry a chance of tiding over the present depression. I do not think the Chancellor of the Exchequer was right when he compared this duty with the Beer Duty. The brewer can brew as much beer as he likes, and the retailer can buy as much as he likes; but if through bad trade depression he does not sell that beer as quickly as he would like the beer does not deteriorate. In the entertainment world an arrangement has to be made for each individual week ahead, and if the people do not patronise the show the manager's loss is irrecoverable. Is there any taxed industry in which it can be said that the value of the article vanishes on the day of production? When things were better all round the Chancellor raised the tax and it was paid, and now in a time of acute depression I think that there might be a little relief given. Places of indoor amusement have cut down their expenses to a very dangerously low level. Staffs have been reduced, theatrical employés have been dismissed wholesale, and those who remain have had their wages reduced. The salaries of musicians are being reduced, but the salaries of those artists under contract cannot be reduced without their consent. Administration and advertisement expenses have been cut down, and yet there is hardly a cinema, theatre, or music hall that is paying its way at the present moment. One large group are losing, and have lost since the end of the year, at the rate of £112,000 a year. High rents have nothing to do with it. Cheaply-rented theatres with apparent successes are meeting with disaster, and I am not surprised that the Trade Union Congress are alarmed at the number of unemployed theatrical employees. The stories of out-of-work artists are, I assure the House, pitiful. The proposal is not drastic. It was not evolved with the idea of doing full justice to the case, but in order to save the sinking ship until better times arrive. The returns of the tax are falling heavily. The yield of the tax for the year 1920-21 was nearly £11,750,000, for the year 1921-22 it dropped to £10,250,000, and the returns to date indicate that it will be in the neighbourhood of £8,750,000 in the current year. The amount of duty has fallen, and the revenue of the theatres has fallen.

It is obvious that if public patronage, owing to trade depression, is lessened, it must hit the industry extremely hard if the State takes even 20 per cent. of the small sum the public can afford to set aside for amusement. To pay, the managers must play to "capacity" houses. A few empty seats make all the difference, and in my view cheaper popular seats to attract the public are the only hope. To enable us to reduce the prices we ask the Chancellor to reduce the scale. I sincerely hope he will make the concession. I put this scale forward in the belief that it will save the industry for the time being, and also that it will help the State. I venture to suggest that the record of places of amusement in regard to charity and patriotic effort entitles them to a small measure of consideration at the present time. I therefore ask for it on these very real and genuine grounds.

Mr. Rhys Davies: I support the motion in the main because of the inequity of the levying of these charges. I have taken the trouble to find out exactly what is happening in a very poor district in Lancashire, and I will give one or two facts in relation to two picture houses which are an indication of what is transpiring. During the last eight weeks the gross receipts in one small picture house were £459, and of that sum the tax paid amounted to £92 18s. The net loss on working these eight weeks amounted to £121 17s. 6d. I know of no business, even in these very bad days, that could give an account like that. I have a further instance from the owner of another place, who tells me that he has held this picture hall for three years. In the first year he made £30 profit. Last year he suffered a loss of £78, while he had paid during that year £422 in tax. The capital expenditure on this establishment is £4,000, and not a penny-piece has been paid in interest, neither has anything been set aside for depreciation.

Mr. Hannon: I beg to support this Clause. My main contention is that if we are to have an entertainment duty at all, it should be adjusted proportionately over all the classes of the community. It is most unfair that the poorer classes should pay 40 per cent. of the total entrance fee to a house of entertainment, while the classes who are better o are paying as small a proportion as 11 per cent. My hon. Friend's scale does recognise some relationship between ability to pay on the part of the poorer member of the community and the richer member of the community, and although the Chancellor may say that he would lose some revenue, nevertheless he would be providing opportunities for great masses of people to have entertainment, enjoyment and instruction, which otherwise these people would be precluded from enjoying. I strongly support the proposal.

Sir Robert Horne.

Sir R. Horne: I hope the House will forgive me if I confine myself to a very few observations regarding the proposal made by the hon. Member for Ashton-under-Lyne (Sir W. de Frece). I listened to his speech with great sympathy and consideration, and when I first saw his Amendment on the Paper I thought that at last my hon. Friend had achieved that for which I had been asking for months. What I have always said to those who have supported an amelioration of the Entertainments Duty is that I should be ready to agree to any reasonable graduated scale which would provide the Exchequer with the same revenue as is being supplied at the present time. For a moment, I thought that my hon. Friend had brought about the desired result, but I am afraid that a close and analytical inquiry has produced a certain disappointment. The hon. Member for Ashton-under-Lyne has referred to the fact that the produce from the tax has been reducing from year to year. That is true not only of the Entertainments Duty but of most of the other taxes, and for a very obvious reason. We are going through a period of very grave and deep depression, and the yield from every one of our taxes is decreasing. I turn now to the other and more important argument of the Mover. He suggested that the Revenue would not suffer by the adoption of this proposal. That is exactly the point at which I was intrigued originally by the Clause when I first saw it, but I was forced to come to the conclusion that the Revenue would suffer to an extent of not less than £2,000,000 in a year. Even assuming that no more will be spent upon entertainment than is being spent at present—and I think that is an optimistic assumption—undoubtedly the depreciation in the Revenue would be not less than £2,000,000. In order to yield a Revenue equal to that which we at present enjoy from the Entertainments Duty it would be necessary that people should spend £10,000,000 more on entertainment than they do to-day. Is there any man who can hope that we are going to have that experience, whatever you do with regard to the Entertainments Duty, looking to the condition in which we find ourselves to-day? I wish it were possible to contemplate a great surge of reviving trade which would put people in a position to spend as much on entertainment as they did in 1920, but I am sure there is no one optimistic enough to suppose that we are going to have that experience, and with all the goodwill in the world towards this industry and with every anxiety to give every member of the community an opportunity of entertainment at the cheapest possible price, our present stringency makes it entirely impossible that I should accept the Clause.

Mr. Hogge.

Mr. Hogge: I have not gone into the figures, but the right hon. Gentleman has told us that if we accept the Table set out by the hon. Member the loss to the Exchequer will be £2,000,000. That is the equivalent of ½d. in the £ in the Income Tax. This scale would bring in between £6,000,000 and £7,000,000, and therefore the loss to the Exchequer is not a big sum to ask for as a concession to the state in which this industry finds itself. The Chancellor of the Exchequer has not dealt quite fairly with the argument with regard to this being a war tax. During the war a Liberal Chancellor of the Exchequer, looking round for new sources of taxation, took the entertainment industry, and for the first time in the history of the country, imposed a tax. It is the only industry on which a new war tax is retained. The Chancellor says if he takes it off he will lose £2,000,000; but, due to the failure of the industry, there is a great loss accruing not only to the people who have their money in the industry. After all, that is not the most important part of it, but the loss of rates to our authorities, the loss to our municipalities in such things as the amount of of the electric light that is taken from our great municipal undertakings—every one of these things is creating a loss which is surely equal to the £2,000,000 which the right hon. Gentleman says this claim will produce. There is also the condition of unemployment in the industry. So you have this fact, that while those engaged in the industry pay Income-tax, Super-tax and Excess Profit Duty, they cannot get any relief. The Chancellor of the Exchequer says let those who pay the tax draw up a scheme and show him how he will obtain the same amount of revenue. What a ridiculous proposal! Does he go to the Income Tax payers of the country and say, "Bring me a scheme by which I shall impose Income Tax on you to get the same revenue"? What is a Chancellor of the Exchequer for if he has not got ideas of his own? He has no right to say to an industry, "You will tax yourselves in such a way that I shall get a certain revenue. After that I do not care." Something has been said by the Chancellor about the depression in trade and the loss of capital in other industries. There is no other business in the country in which the Government interferes with the direction of the business in the same way as it does in the case of the cinema industry. The Government goes inside the doors and interferes in the direction of the business. If it left the business to those who understand it, and if, as was suggested in Committee, it imposed a flat rate percentage on the business it would get a great deal more than the £2,000,000 which the Chancellor of the Exchequer has mentioned.

Mr. Seddon.

Mr. Seddon: The Chancellor, with his usual suave appeal to the House, tried to impress upon us that were it not for the exigencies of national claims, he would be very ready to concede this very moderate demand. Then he appealed to the House to meet the public requirements by saying that, despite his sympathy, he could not accept the proposal, because it meant the loss of £2,000,000 to the Treasury. In a former Budget his predecessor felt that there were certain commodities that must be taxed. Among them were cigars and champagne. He was warned that if he took this position on the taxation of these two luxuries, he would not only lose taxation, but would destroy the trade. His predecessor took no notice of the warning. The facts are common knowledge to all Members of the House. Both cigars and champagne became a losing proposition, and last year we had to reverse the decision taken on former occasions. That is the basis of my appeal to-night. When he says he is going to lose £2,000,000, what is his authority? It is his advisers. Even civil servants may be wrong in their calculations. They were wrong in regard to cigars and champagne. I take that as my text, and I say to my right hon. friend that, if he does not accede to the request of this House, he is not only doing an injury to the entertainment trade of this country, but inflicting a hardship on the poorest that they ought not to bear.

Mr. N. Maclean.

Mr. N. Maclean: I want to draw the attention of the House to the statement made by the Chancellor of the Exchequer that in accepting the scale submitted by the hon. Member in whose name the Clause stands he would be losing a matter of £2,000,000 of the revenue. The point he put up against accepting this scale was that these £2,000,000 are necessary in order to permit him to balance his Budget, and he suggested to the hon. Member who moved the amendment that he should put before the Government a scale that would enable them to win back the £2,000,000 that this scale would lose to them. Then I think he said he would be prepared to accept the proposition. May I submit to him this point? The scale submitted by the hon. Member has gone as far as he dare take it. He has rearranged the scale with regard to the lower-priced seats, but, according to the Rules of this House, it would not be in order for him to place any suggestion of a higher tax in the Amendment he submits. In the scale submitted they have revised the tax to the seats up to three shillings. Where the amount of the duty does not exceed three shillings they put on sixpence as being the tax. They are not in order in going further than that, but the Chancellor of the Exchequer and the Government would be in order in placing a higher proportionate tax on the higher-priced seats, and if the right hon. Gentleman feels there is going to be a loss of £2,000,000 upon it he can recoup the £2,000,000 by revising the tax himself. The probabilities are that part of the £2,000,000 that the Chancellor thinks he will lose will be made up by accepting this reduction. The other part can be made up by heavier taxation upon the higher priced seats. I suggest it in fairness to the public who have to pay the tax, in fairness to an industry that has grown up in this country and made rapid strides—I mean the cinema industry, which is being faced with a grave situation, as well as the music hall profession and the theatrical profession—I submit to the Chancellor of the Exchequer and this House that something should be done by him and by the Government to relieve this industry from the heavy burden placed upon it.

Suggestions to the Chancellor.

Mr. Remer: I would like to bring to the notice of my right hon. Friend the great difficulty in which Members who support him are placed over this Clause. As I read it, the Entertainments Duty as it is at present framed provides for a tax of 40 per cent. for the working man, whereas the rich man who goes to a boxing match and pays five guineas or two guineas for a box at the theatre only pays 10 per cent. It is a matter which wants some variation, at any rate, so as to make a more equitable distribution. I do appeal to my right hon. Friend to help those Members who usually support him, otherwise a great many of us will be forced to go in the Lobby against the Government.

Mr. Waterson: I am one of those individuals who feel that the time is not opportune for the tax to be removed, but the object of this Amendment is to remove an inequality in the tax. The Chancellor has said that the terms of the Amendment, if accepted, would mean a loss of, roughly speaking, £2,000,000. Seeing that the feeling of the House is that there is a great inequality, is it not within the province of my right hon. Friend to suggest some means whereby he would not lose any revenue and that would remove the inequality which exists? There is a strong case against the Chancellor as far as inquality is concerned, and I would like to ask him if there is any means at his disposal that would give the House an opportunity of reviewing the tax in the light of the facts submitted, with a view to relieving those individuals who have cheaper seats in the cinema theatres and placing the greater burden on those who have the greater ability to pay.

Mr. Sutton: I should like to support this Clause. If the Chancellor would take into consideration the means of reducing this tax in accordance with the scale put forward by my hon. Friend the Member for Ashton-under-Lyne (Sir W. de Frece), he would not lose anything at all. I am of the opinion that if the Chancellor of the Exchequer would only consider this matter seriously and adopt this Clause there would be a greater revenue obtained, even from the poor people who like to have a couple of hours in the cinema theatre, and I believe there would be very little loss to the revenue.

Lieutenant-Colonel Sir J. Norton-Griffiths: As my name has been put down on one of the Amendments which I understand has been ruled out, I only rise to suggest that if I could take the place of the Chancellor of the Exchequer I would give an answer to the House that I would meet them half-way. I really had no idea that there was as great a difference as has been stated to-night between what might be called the more expensive seats in the theatre and those of the poorer classes in the cinemas. If the Chancellor of the Exchequer cannot meet the views which have been expressed to-night—if he cannot meet them half-way—he might at any rate compromise and make a readjustment. No private member can move an increase of a tax at this stage, therefore it is up to the Chancellor of the Exchequer to devise some means. He will not lose £2,000,000, as he will get the better of the people to pay a little more on their tickets.

Sir R. Horne: I have always been willing to adjust this scale if I could get the revenue. I would be very glad to look forward to a relief of this part of the taxation, but I am advised that at this time it cannot be done.

Major Barnes: That is the whole point. The debate is at a point where the Chancellor of the Exchequer is not asked to make a concession of revenue, but to revise the scale. He is acting the whole time under advice, but he is not taking the advice of anybody in this House. He is relying on his own advisers. It is surely within the power of his advisers to give him a scale which would not reduce the revenue but would bring the higher and lower priced seats up to a level. It is not too late to do it. I suggest to the Chancellor of the Exchequer that he would do something between now and to-morrow, without losing a penny of revenue, to satisfy the House on the point of bringing the higher and lower priced seats more nearly into relation with one another.

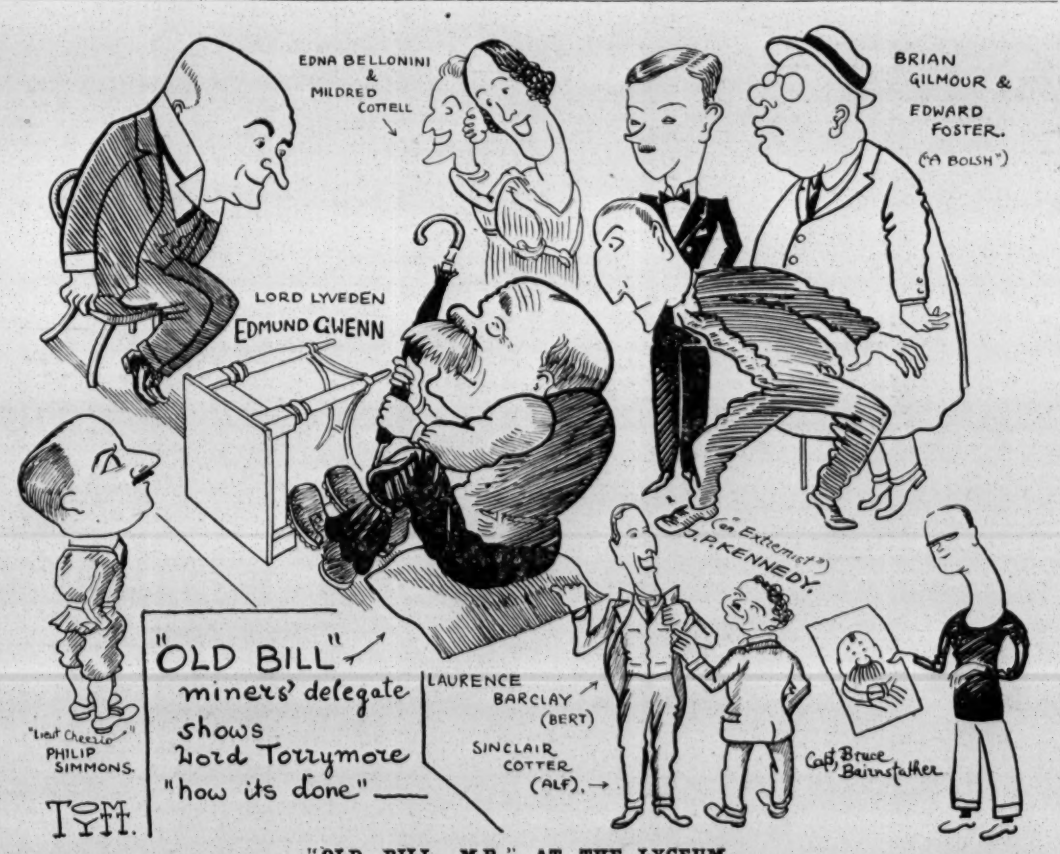
Sir R. Horne: To reduce the scale in the way my hon. Friend describes would be to place such a burden on certain theatres of this country as they could not bear. My hon. Friend has made the best attempt that could be made to draw up such a scale, but nevertheless it cannot be accepted.

Mr. N. Maclean: In regard to the scale put forward by the hon. Member for Ashton-under-Lyne (Sir W. de Frece), it was obvious that as a private Member he could not suggest a higher tax on the higher priced seats. We are now asking the Chancellor of the Exchequer if he cannot consider the point. He and the Government only can increase the tax on those seats. Will he take that point into consideration? And I am sure the hon. Member would be prepared in that event to withdraw his Amendment.

Sir R. Horne: It has already been considered.

Mr. Maclean: It is really the West End theatres of London which are blocking the way.

The House divided: Ayes, 75; Noes, 143.


EDNA BELLONINI & MILDRED COTTELL
BRIAN GILMOUR & EDWARD FOSTER. ("A BOLSH")
LORD LYVEDEN
EDMUND GWENN
("An Extremist") J. P. KENNEDY.
"OLD BILL" miners' delegate shows Lord Torrymore "how its done"
LAURENCE BARCLAY (BERT)
SINCLAIR COTTER (ALF).
"Lieut Cheesio" PHILIP SIMMONS.
Capt. Bruce Bairnsfather
TOM TYTT.

"OLD BILL, M.P.," AT THE LYCEUM.

FULL DIVISION LIST.

MEMBERS WHO VOTED FOR THE AMENDMENT.

Adamson, Rt. Hon. William (Fife, W.)
Banton, George (Leicester)
Barker, G. (Monmouth, Abertillery)
Barnes, Major H. (Newcastle, E.)
Barrand, A. R. (Pudsey and Otley)
Barrie, Sir Charles Coupar (Banff)
Barton, Sir William (Oldham)
Bell, James (Lancaster, Ormskirk)
Blair, Sir Reginald (Berwick-upon-Tweed)
Brittain, Sir Harry (Acton)
Bromfield, William (Leek)
Brown, James (Ayr and Bute)
Bruton, Sir James (Gloucester)
Cape, Thomas (Workington)
Carter, W. (Nottingham, Mansfield)
Curzon, Captain Viscount (Battersea, S.)
Davidson, Major-General Sir J. H. (Fareham)
Davies, Rhys John (Westhoughton)
Davison, J. E. (Smethwick)
Edwards, C. (Monmouth, Bedwellty)
Foot, Isaac (Bodmin)
Ford, Patrick Johnson (Edinburgh, N.)
Gillis, William (Penistone)
Goff, Sir R. Park (Cleveland)
Graham, D. M. (Lanark, Hamilton)
Griffiths, T. (Monmouth, Pontypool)
Grundy, T. W. (Rother Valley)
Guest, J. (York, W. R. Hemsworth)
Hall, F. (York, W.R., Normanton)
Halls, Walter (Heywood and Radcliffe)
Hannon, Patrick Joseph Henry (Moseley)
Hayday, Arthur (Nottingham, W.)
Hayward, Evan (Seaham)
Hilder, Lieut.-Colonel Frank (Essex, S.E.)
Hirst, G. H. (Wentworth)
Hogge, James Myles (Edinburgh, E.)
Holbrook, Sir Arthur Richard (Basingstoke)
Holmes, J. Stanley (Derbyshire, N.E.
Hood, Sir Joseph (Wimbledon)
Hunter, General Sir A. (Lancaster)
Jones, Morgan (Caerphilly)
Kidd, James (Linlithgow)
Kiley, James Daniel (Whitechapel)
Lawson, John James (Chester-le-Street)
Lort-Williams, J. (Rotherhithe)
Lunn, William (Rothwell)
Maclean, Neil (Glasgow, Govan)
Macquisten, F. A. (Springburn)
Mallalieu, Frederick William (Colne Valley)
Moore-Brabazon, Lieut.-Col. J. T. C. (Chatham)
Newbould, Alfred Ernest (Leyton, W.)
Newman, Sir R. H. S. D. L. (Exeter)
Norris, Colonel Sir Henry G. (Fulham)
Parkinson, John Allen (Wigan)
Pennefather, De Fonblanque (Kirkdale)
Polson, Sir Thomas A. (Dover)
Raffan, Peter Wilson (Leigh)
Remer, J. R. (Macclesfield)
Richardson, Sir Alex. (Gravesend)
Richardson, R. (Houghton-le-Spring)
Roberts, Rt. Hon. G. H. (Norwich)
Sexton, James (St. Helens)
Sitch, Charles H. (Kingswinford)
Smith, W. R. (Wellingborough)
Stanton, Charles Butt (Aberdare)
Sutton, John Edward
Swan, J. E. (Barnard Castle)
Thomson, T. (Middlesbrough West)
Thorne, W. (West Ham, Plaistow)
Thorpe, Captain John Henry (Rusholme)
Waterson, A. E. (Kettering)
Watts-Morgan, Lieut.-Col. D. (Rhondda)
Wilson, James (Dudley)
Young, Sir Frederick W. (Swindon)
Young, Robert (Lancaster, Newton)

TELLERS FOR THE AYES: Sir Walter de Frece (Ashton-under-Lyne) and Mr. Seddon (Hanley)

MEMBERS WHO VOTED AGAINST THE AMENDMENT.

Agg-Gardner, Sir James Tynte (Cheltenham)
Ainsworth, Captain Charles (Bury)
Amery, Rt. Hon. Leopold, C. M. S. (Sparkbrook)
Archer-Shee, Lieut.-Colonel Martin (Finsbury)
Armstrong, Henry Bruce (Armagh, Mid.)
Atkey, A. R. (Nottingham, Central)
Baird, Sir John Lawrence (Rugby)
Balfour, George (Hampstead)
Barlow, Sir Montague (Salford, S.)
Barnston, Major Harry (Eddisbury)
Bell, Lieut.-Col. W. C. H. (Devizes)
Bellairs, Commander Carlyon W. (Maidstone)
Benn, Capt. Sir I. H., Bart. (Greenwich)
Bennett, Sir Thomas Jewell (Sevenoaks)
Betterton, Henry B. (Rushcliffe)
Bigland, Alfred (Birkenhead, E.)
Birchall, J. Dearman (Leeds, N.E.)
Borwick, Major G. O. (Croydon, N.)
Bowyer, Captain G. W. E. (Buckingham)
Boyd-Carpenter, Major A. (Bradford, N.)
Bridgeman, Rt. Hon. William Clive (Oswestry)
Briggs, Harold (Blackley)
Broad, Thomas Tucker (Clay Cross)
Brown, Major D. C. (Hexham)
Brown, Brig.-General Clifton (Newbury)
Buckley, Lieut.-Colonel A. (Waterloo)
Burgoyne, Lieut.-Col. Sir Alan Hughes (Kensington, N.)
Campion, Lieut.-Colonel W. R. (Lewes)
Carr, W. Theodore (Carlisle)
Casey, T. W. (Attercliffe)
Chamberlain, N. (Birm., Ladywood)
Churchill, Rt. Hon. Winston S. (Dundee)
Clay, Lieut.-Colonel H. H. Spender (Tonbridge)
Colfox, Major Wm. Phillips (Dorset, N.)
Conway, Sir W. Martin (English Universities)
Cope, Major William (Llandaff and Barry)
Courthope, Lieut.-Col. George L. (Rye)
Cowan, D. M. (Scottish Universities)
Davidson, J. C. C. (Hemel Hempstead)
Du Pre, Colonel William Baring (Wycombe)
Edge, Captain Sir William (Bolton)
Ednam, Viscount (Hornsey)
Edwards, Major J. (Aberavon)
Elliot, Capt. Walter E. (Lanark)
Evans, Ernest (Cardiganshire)
Eyres-Monsell, Com. Bolton M. (Evesham)
Falle, Major Sir Bertram Godfray (Portsmouth N.)
Fisher, Rt. Hon. Herbert A. L. (English Universities)
Forrest, Walter (Pontefract)
Fraser, Major Sir Keith (Harborough)
Ganzoni, Sir John (Ipswich)
Gee, Captain Robert (Woolwich E.)
Gibbs, Colonel George Abraham (Bristol W.)
Gilmour, Lieut.-Colonel Sir John (Pollok)
Glyn, Major Ralph (Clackmannan and Eastern)
Green, Joseph F. (Leicester, W.)
Greene, Lt. Col. Sir W. (Hackney, N.)
Greenwood, William (Stockport)
Grenfell, Edward Charles (City of London)
Guest, Capt. Rt. Hon. Frederick E. (Dorset, E.)
Guthrie, Thomas Maule (Moray and Nairn)
Hacking, Captain Douglas H. (Chorley)
Hailwood, Augustine (Ardwick)
Hall, Lieut.-Col. Sir F. (Dulwich)
Harmsworth, C. B. (Bedford, Luton)
Herbert, Dennis (Hertford, Watford)
Hinds, John (Carmarthen)
Hope, Lt.-Col. Sir J. A. (Midlothian)
Hopkins, John W. W. (St. Pancras, S.E.)
Hopkinson, A. (Lancaster, Mossley)
Horne, Sir R. S. (Glasgow, Hillhead)
Hotchkin, Captain Stafford Vere (Horncastle)
Houfton, John Plowright (Nottingham)
Jones, Sir Edgar R. (Merthyr Tydvil)
King, Captain Henry Douglas (Norfolk, N.)
Lane-Fox, G. R. (Barkston Ash)
Lewis, Rt. Hon. J. H. (Univ., Wales)
Lindsay, William Arthur (Cromac)
Lorden, John William (St. Pancras, N.)
Loseby, Captain C. E. (Bradford, E.)
Lowther, Maj.-Gen. Sir C. (Penrith)
Loyd, Arthur Thomas (Abingdon)
Mackinder, Sir H. J. (Camlachie)
McLaren, Hon. H. D. (Leicester)
Macpherson, Rt. Hon. James I. (Ross and Cromarty)
Matthews, David (Swansea, E.)
Mond, Rt. Hon. Sir Alfred Moritz (Swansea, W.)
Montagu, Rt. Hon. E. S. (Cambridgeshire)
Morrison, Hugh (Salisbury)
Murchison, C. K. (Kingston-upon-Hull, E.)
Murray, Rt. Hon. C. D. (Edinburgh)
Murray, John (Leeds, W.)
Neal, Arthur (Hillsborough)
Newton, Sir D. G. C. (Cambridge)
Nicholson, Brig.-Gen. J. (Westminster)
Ormsby-Gore, Hon. William (Stafford)
Palmer, Brig.-Gen. G. L. (Westbury)
Parker, James (Cannock)
Pease, Rt. Hon. Herbert Pike (Darlington)
Pollock, Rt. Hon. Sir Ernest Murray (Warwick and Leamington)
Pownall, Lieut.-Col. Assheton (Lewisham, E.)
Ramsden, G. T. (Elland)
Raw, Lieut.-Col. Dr. N. (Wavertree)
Richardson, Lieut.-Col. Sir P. (Chertsey)
Roberts, Samuel (Hereford, Hereford)
Robinson, S. (Brecon and Radnor)
Robinson, Sir T. (Lanc., Stretford)
Roundell, Colonel R. F. (Skipton)
Samuel, A. M. (Surrey, Farnham)
Sanders, Colonel Sir Robert Arthur (Bridgwater)
Sassoon, Sir Philip Albert Gustave D. (Hythe)
Scott, A. M. (Glasgow, Bridgeton)
Scott, Sir Leslie (Liverpool, Exchange)
Seely, Maj.-Gen. Rt. Hon. John (Ilkeston)
Shaw, Hon. Alex. (Kilmarnock)
Shaw, William T. (Forfar)
Shortt, Rt. Hon. E. (Newcastle-on-Tyne)
Stanley, Major Hon. G. (Preston)
Starkey, Captain John Ralph (Newark)
Steel, Major S. Strang (Ashford)
Stephenson, Lieut.-Col. H. K. (Park)
Sturrock, J. Leng (Montrose)
Sugden, W. H. (Royton)
Sutherland, Sir William (Argyllshire)
Terrell, Captain R. (Oxford, Henley)
Thomas, Sir Robert J. (Wrexham)
Thomson, F. C. (Aberdeen, S.)
Thomson, Sir W. Mitchell- (Maryhill)
Townley, Maximilian G. (Bedford, Mid.)
Tryon, Major George Clement (Brighton)
Turton, Edmund Russborough (Thirsk and Malton)
Wallace, J. (Dunfermline Burghs)
Walters, Rt. Hon. Sir John Tudor (Brightside)
Ward, William Dudley (Southampton)
Willey, Lieut.-Col. F. V. (Bradford, S.)
Wills, Lt.-Col. Sir Gilbert Alan H. (Weston-super-Mare)
Wilson, Col. M. J. (Richmond)
Winterton, Earl (Horsham and Worthing)
Wise, Frederick (Ilford)
Wolmer, Viscount (Aldershot)
Wood, Hon. Edward F. L. (Ripon)
Wood, Sir J. (Stalybridge and Hyde)
Younger, Sir George (Ayr Burghs)

TELLERS FOR THE NOES: Colonel Leslie Wilson (Reading) and Mr. McCurdy (Northampton)

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Revue, "Behind the Scenes."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont. — The revue, "Bow Wow."

ABERYSTWYTH.

ROYAL PIER PAVILION.—M., Mr. J. Rushton.—The Octaves continue to be the great attraction.

COLISEUM.—M., Mr. Jenkin Humphreys.—Reginald Fry presents Miss Mary Byron for the first three nights, in "French Leave." "The Quaker Girl" will be presented on the last three nights.

SYLVAN PALACE.—M., Mrs. C. Orme.—Jack Strand presents "Jazz."

QUARRYETTE PAVILION.—M., Mr. Charles Glenrose.—The Comedy Company, "Snapshots of 1922."

CASTLE PAVILION.—M., Mr. Charles Orme.—Ellison's Entertainers.

PROMENADE BANDSTAND.—M., Mr. Will Hatton.—The Comedy Company, "Nap."

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—Ivy Duke and Guy Newall in "Boy Woodburn," and Annette Kellerman in "What Women Love," are proving strong attractions here.

BEDFORD.

EMPIRE.—P., Blake Bros. (Theatres), Ltd.—Enrico Amandi presents Vivacity, a high-class vaudeville party, including Arthur Vaughan, comedian; Nellie Gordon, soubrette and dancer; Gordon Keith, light comedian and dancer; Enrico Amandi, tenor; Mamie Fenton, comedienne; Jack Orrell, solo pianist; Dorothy Woodhill, soprano.

BELFAST

QUEEN'S THEATRE. — G. M., Mr. Joseph Louden.—Vaudeville is sustained here by the popular comedians Messrs. Fleming and Drennan, whose reception nightly is certainly flattering.

PRINCESS THEATRE. — G. M., Mr. W. J. Anderson.—Scott and Laurie, in up-to-date songs and clever dances, form a capital attraction here.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—Joseph T. Poole is presenting the revue, "Sky High." Specialities by James Tellis, Pearl Taylor, Poole and May, and The Brighton Belles.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitlock.—Mr. George Shurley is here with The Futurists, who present their cabaret entertainment with much acceptance. The strong combination includes Jack Gallagher, a comedian of exceptional merit.

BLACKBURN.

PRINCE'S THEATRE. — P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Mrs. Harry Lyndon's company in the Western play, "Kid of Arizona."

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—Capital varieties are provided by Val. A. Walker, "The Wizard of the Navy"; Terry Wilson, in light comedy; Vine and Russell, comedians; Miss Bessie Slaughter, contralto; De Vola and Rex, equilibrists; George Lee, comedian; and Mr. Hymack, in "At Bogey Villa."

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Mrs. Pat Campbell and her London company presented Ibsen's "Hedda Gabler" on Monday night. To-morrow (Thursday) evening Mrs. Campbell will produce "The Voodoo," a new play, founded on negro superstition, by Mary Hoyt Wiborg.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The Wylie-Tate production of "The Virgin Queen," was presented on Monday night. George Graves heads a strong cast.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Harry Weldon is the leading light in a fine variety programme.

BOLTON.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—Thos. F. Convery presents his comedy revue, "Cheerful Days."

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Henry Adnes and company in "Potash and Perlmutter."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Nella Allen, American prima donna; Denis O'Neil and Pat Thayer in their latest song successes; Ben Beyer in "A Cycle of Mirth"; Alfred Leonard, assisted by Adeline Valery, in melodies and dances; the Pall Malls, in comedy absurdities; La Bas Duo, in novelty juggling and tumbling act; and the Royal Merry Four.

PALACE. — M., Mr. Edward Charles. — Herbert Barnes' Productions presents revue, "Charlie Goes East."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Harry Tate and his Car; Harry Dearth, the well-known baritone; Hope Charteris and Eve Dickson; Chinko and Kaufman; Harry Ford; Russell Carr, ventriloquist; and Cornelius and Constance, Riviera dancers.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Down and Out," new comedy, by Brandon Fleming, Dennis Neilson Terry and Miss Mary Glynne in the lead.

PALACE PIER THEATRE.—L. & M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard—The new production, "The Limpet," Victor McClure, Miss Sibyl Arundell and Stanley Turnbull in the lead.

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"The Private Secretary."

GRAND.—P., Mr. Andrew Melville; G. M., Mr. Leedham Bantock; A. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian.—"It Is Never Too Late to Mend."

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue a successful run with "The Story of the Rosary."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Harry Firth presents the musical burlesque, "Oh! Dolly!"

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—The Sisters Dinnie, in song and dance; "Heart of a Jew," a comedy presented by Sam Springson; Hal Bryan, comedian; Doice Cariello, Italian songstress; Osborne and Perrier, in comedy sketches; Takase, Japanese juggler.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—John Ridding's Opera Company.

ANGLESEY PALACE.—Sole L. and M., Mr. H. Smith.—The Great Handko, America's mystery man; Irene Marlow, phenomenal soprano; Coquelli, versatile comedian; Ernesto, musical juggler; Leah Victoria, comedy girl; Bredson, musical ventriloquist; Reeve and Moreton, dancers.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Charles Windermere and company opened here on Monday evening with Douglas Murray's play, "Uncle Ned," to be followed on Thursday evening with "Oh! Alexander."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; Mus. D., Mr. Arthur Stewart.—A variety turn here, entitled "Trumpet Island." Also pictures, &c.

CANNOCK.

HIPPODROME.—Sole P., Mr. B. Kennedy; R. M., Mr. Percy Victor; S. M., Mr. E. Wilkes; Mus. D., Mr. A. Thompson.—Variety bill includes Emma Don, Doris Driscoll, Auber, Billy Sherlock, and Babe and Babette. A special feature is a talent-finding competition, substantial prizes being offered.

CHATHAM.

THEATRE ROYAL.—P., Messrs. C. L. and A. H. Barnard; G. M., Mr. Lionel Barnard.—N. Carter Slaughter is presenting Walter Howard's success, "Second to None," making the eighth week of his repertory season.

BARNARD'S.—P., Messrs. L. and A. H. Barnard; M., Mr. A. D. Chard.—E. B. Seener's company in the musical burlesque, "A Trip to Paris," featuring Fred Shuff and E. B. Seener.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd.; M., Mr. H. W. Cherry.—Albert Sember's Repertoire Company in "The Much-Married Man."

DERBY.

GRAND THEATRE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Haro.d Fairholm.—Mr. Hamilton Deane's successful repertory season comes to an end this week after a six weeks' run.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—An excellent programme is headed by Rolf Slater, the new burlesque comedian; Hayden and Nevard, in their dainty musical scena, "Now and Then," also figure prominently on the bill. Other turns are Loly Flexmore, the extraordinary girl; The Vedras, comedy couple; Leolin, club juggler; Mary Ann Clarke, the double-voiced vocalist; and Montague and Partner, entertainers.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Messrs. Donald Gilbert and Will Judge present "Supremacy," including Will Judge.

PALAIS DE DANSE.—G. M., Mr. Wm. B. Travers. — The third grand summer carnival is to be held this (Wednesday) night, the special attraction including a dance competition, Les Jazz Belles, and the Dixieland Jazz Four.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Bert Weston, comedian, heads the bill, supported by Phelps, singing ventriloquist, who presents "Romeo and Rip"; Mme. Dalmere's Table Circus; Deldees, comedy duo; Bobbie Kerrigan, miniature comedian; Miss Nan Foster, soprano; Miss Lilian Fitzroy, in a speciality act.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. P. Leonard; Mus. D., Mr. V. S. Chapman—Mr. Alfred Denville's stock company.

DOUGLAS, I.O.M.

GAIETY.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—The revue, "Peep Show," is still the attraction here.

PALACE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Arthur Brittain.—The variety artists here are Neil Kenyon; the Refegors, in an interlude, "Fun in a Fire Station"; Nelson Jackson, raconteur; D'Lonro, the eccentric musician; and Betty and Billy Burke, singers and dancers.

DERBY CASTLE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. George Gray.—Miss Florrie Forde is the great attraction here. Other clever people appearing are J. S. Melvin, comedian; Dowal and Daley, in their sensational wire act; Charles Mildare; Whallen and Mimie; Ben Said Faryorei; and Pearl and Lena Mitchell, violinist and singing pianist.

VILLA MARINA. — The management present a popular programme. It consists of H.M. Scots Guards Band, under the direction of Lieutenant W. F. Wood; also the Jenkins Bros., eccentric knockabouts.

DONCASTER.

GRAND THEATRE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Frank E. Franks, popular star comedian; Shawlene, whistler; Miss Jean Boyne, charming soprano; Jimmie James, characters only; Clark, Drake and Clark, novelty potpourri; the Four Segnames; Hamilton Conrad and his birds.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; M. D., Mr. Harry Russell; R. M., Mr. F. G. Ingleby.—Albert Lyon presents The Summits Concert Party.

DOVER.

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Hedhurst.—The Sydney Syndicate present "There You Are, Then."

KING'S HALL.—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Dorothy Prince, soprano; pictures.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Mr. Haldane Crichton presents here the comedy "The Very Idea." Mr. Easten Pickering, as Gilbert Goodhue, has the lion's share of the work, his representation being absolutely perfect; Mr. Walter Hilliard contributes a clever study of the eugenic enthusiast, George Green; Mr. James Arnold as Joe Garvin, and Miss Doris Marshall as Nora Tracey, do exceedingly well, and excellent support comes from Misses Royal Fisher, Ethel King, Elsina May and Marjorie Hughes, and Messrs. Charles F. Howard and Jack Knox.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—An enjoyable entertainment here comprises the Kinnaird orchestra, under Mr. Loseby's direction, in a delightfully varied programme, selections on the orchestral organ by Mr. C. W. Saxby, and pictures.

LA SCALA.—Resident D. and M., Mr. A. G. Brown.—The Scala orchestra, under the direction of Mr. F. Routledge Bell, submits a fine programme this week, while the pictorial part of the entertainment is, as usual, excellent.

HER MAJESTY'S.—Resident D. and M., Mr. A. G. Brown.—The new singing films are being made a feature here.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Muray King and Clark; G. M., Mr. Douglas Goodon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Messrs. Murray King and Clark's Company, in "Woman to Woman"

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Miss Cicely Courtneidge, assisted by Mr. Peter Haddon; Mr. Vivian Foster, comedian; Mr. Dan Rolyat, comedian; Bernard, and a pack of cards; Betty and Vivien Heywood, instrumentalists; Molly O'Moore, vocalist; and Yvonne Mero and Leslie Greville, speciality dancers.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Jack Cromo and Company, in "Go As You Please."

DEVONSHIRE PARK.—M. & Sec., Mr. C. A. Brown.—The Dansant daily to "Jenkies'" Band. On Thursday evening The Trix Sisters and Company. On Friday and Saturday the St. Hilda Colliery Band, and Miss Maude Neilson, soprano.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing. — Messrs. Herbert and Leslie present the musical comedy revue, "The Two Heads."

GLASGOW.

ALHAMBRA, LTD.—M. D., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Nelson Keys presents the farcical comedy, "Polly With a Past," which is proving very popular. Miss Gwyneth Keys, as Polly, acts with great charm, and is ably assisted by a well-selected company.

OLYMPIA.—L., Artists' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Dora Lindsay, a favourite Scotch comedienne; Teresa Collins, vocalist; Bert Lloyd and company, in "What a Pal"; Mme. Goodwin, musical act; Moss and Orrell, character vocalists; Wee Kit Coleman, juvenile vocalist; and Tony Walsh, juggler, complete.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. G. H. Richardson; A. M., Mr. Henry L. Bell; Mus. D., Mr. Henry Farmer.—Messrs. Foster and Murray bring their revue, "All in One," here, and as it is played by a good all-round company its success is undoubted. Wal Langtry, O'Gorman Bros., Witt and Stevens, Ted Waite, Pert Kelton and Sister Sue are all in good form, and enjoyable items are contributed by Tom Drew, comedian; Peter McSweeney, vocalist; Cicely Eldon, a sweet singer; and Irene Shamrock, in soubrette items.

GLOUCESTER.

HIPPODROME.—P., Messrs. Pooles' Theatres, Ltd.; M. D., Mr. J. R. Poole.—The musical comedy, "Little Biddy O'Farrell," is being played here this week.

GREAT YARMOUTH.

THEATRE ROYAL.—L., Mr. Walter Nightingale; G. M., Mr. Cecil H. Collison; M. D., Mr. A. S. Wilson.—W. W. Ellis presents the popular farce, "A Little Bit of Fluff."

ROYAL AQUARIUM. — L., Mr. Walter Nightingale; G. M., Mr. Cecil H. Collison; M. D., Mr. Thos. Mills.—Patrick Grenville and Sidney Foster present Enid Erle in "A Bill of Divorcement."

GRIMSBY.

PALACE THEATRE.—M., Mr. E. Marler; A. M., Mr. C. Chapman; Mus. D., Mr. Tom Stevens.—Payne's Productions present "Wedding Bell(e)s." The cast includes Gilbert Payne, the Yorkshire comedian; Harry Matto, light comedy artist; Joan McGuffin, danseuse; and the Eight Merry Macs.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. William Robinson; Mus. D., Mr. E. James.—Mr. Jack Goodson is presenting here "The Rabbi and the Priest," in which the leading roles are ably portrayed by M. D. Waxman and J. Fisher White.

GRAND. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree. — Mr. Lew Lake's comedy novelty "Splinters of 1922," is being staged here.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Haig Bros. and Ryan, in songs and comedy, head the bill, which also comprises Ellwanger and Livingstone in "All Wrong"; Edna Maude, dancer; Martyn and Florence, in comedy novelty; Tom and Nan Williams, vocalists; Claude Gardner, humorist; and Arthur Wilson Trio, musical athletic entertainers

HANLEY.

GRAND.—M., Mr. Albert Bulmer; Mus. D., Mr. J. H. Cartmell.—"Jane," a brilliant farcical sketch, is presented by Sydney Bransgrove, with cast which includes Sebastian Smith, Arthur Hambling, and Beatrice Marsdene. Also appearing are Winifred Ward, the immaculate boy; Marcus, ventriloquial explorer; and Bruce Green, the "great dame."

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Mr. Thos. C. Dagnall presents "Lord Richard in the Pantry." The first-class company includes Percy Crawford and Lillie Soutter.

JARROW.

THEATRE ROYAL.—Miss Ada Champion and Company are appearing in Miss Gladys Cooper's latest success, "The Yellow Ticket."

THE EMPIRE.—M., Mr. Tate.—The Copeland Trio, soprano, tenor, and a pianist, are here in their unique vocal and instrumental programme.

THE KINO.—M., Mr. Percy Dawsone.—Stokes and Tenor, late of The Carl Rosa Opera Company, in selections from their repertoire.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Frank Wesley presents the revue "Footlight Frolics," featuring Billy Blackburn, the popular comedian.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Mr. Harry Foxwell's repertoire company is here in "A Broken Heart," "Mother," and "The Wife and the Other Woman."

LEAMINGTON.

THEATRE ROYAL. — Sole O., Mr. C. Watson Mill.—This week Arthur Bradford and Charles Regan present their new comedy revue, "How Do You Do?"

CORPORATION CONCERTS.—The Central Band of the Royal Air Force this week occupies the Pavilion.

LEEDS.

ROYAL. M. D., Mr. Francis Laidler; R. M., Mr. Jos. Hindle; Mus. D., Mr. [illegible] Coomer.—Mr. Car Kiddie presents "O.K.," a musical comedy in six scenes. The company is a good one, and possesses a strong chorus, ably conducted by Mr. A. E. Rouse.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Al Herman, new American comedian, is well received. Entertainment of a distinctive class is provided by the W. H. Squire Trio and Tom Clare. Others in a good bill include Victor King, comedian; Rich Hayes, the lazy juggler; Penrose and Whitlock, "Two Old Sports"; and Hal Wright, comedian.

HIPPODROME. — P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. W. Bradsell. —Fred Karno's entertaining show, "1922," is a strong attraction here, mainly due to the inclusion of such popular artists as Fred Kitchen and Marie Blanche, who received excellent support from Alec Regan, Elsie Carlisle, Gladys Horridge, Violet Henderson, Peggy Connor, and those capable dancers, Wal Norman and Mabel Holmes.

QUEEN'S.—M. D., Mr. Gilbert Payne; R. M., Mr. G. W. Ridler.—Reopening under new management, Mr. F. H. Fowler presents the musical comedy revue, "Rose Petals," with Billy Lytton and Percy Maurice in the cast.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—"Talk To Yourself, a comedy revue in three scenes, is presented by W.B.W. Productions. Maisie Lynne, Clinton Carew, and Jack Bastow contribute largely to the success of the show.

LONGTON.

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. S. Sharples. — Mr. Ernest Abbott's repertoire company; including Miss Ada Abbott and Mr. J. Johnston, has proved a strong attraction, and the visit has been extended another week.

LUTON.

GRAND. — P., Mr. E. Graham-Falcon; R. M., Mr. Walter O'Sullivan.—Messrs. Willard and Wilson present their London company in one-act Grand Guignol plays.

MAIDSTONE.

PALACE.—P., Messrs. F. E. Chabôt and R. P. Green; G. M., Mr. P. E. Chabôt; Acting Manageress, Mrs. P. D. Elbourne.—Star Attractions are presenting G. P. Huntley in a new comedy playlet entitled "Wallpapers"; Warwick Pryce, entertainer at the piano; Haidee-de-Rance and Martyn Green in the Love Waltz; Trixie Kay, comedienne; and a contingent of the famous Russian Ballet.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet. — Mr. Eric Leslie presents "The Young Person in Pink."

TOWER.—G. M., Mr. H. R. V. Addenbrooke.—Albert Vivian Peake and company, in musical scena, "One Fleeting Hour." Billy Matchett, Edward Victor, Gladys Smith, Johnnie Walker and Mascot, Elsie Burnett, O'Shea Girls and Terry, and Soga Trio.

WINTER GARDENS.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Harry Levante. — Percy Honri, Grace Cunard, Sadie Morris, Jessie Star, Tom Davies Trio, George Wilbey, and Maple and May.

NEATH.

GNOLL HALL.—P., The Gnoll Picture & Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Cliff Barrett and Netta Clark appear in a comedy sketch, "Auntie's Visit." Also pictures.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis. — The Royal Naval Quartette are appearing here, and pictures complete.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Messrs. Taylor's Productions are presenting revue, "Mind My Hat."

NORWICH.

THEATRE ROYAL. — L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—G. Carlton Wallace's Repertory Co. in "Her Kingdom of Love."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Ray Bros. present the revue, "Frivolities."

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. W. Pepper.—Ned Perry, Frank and Elsie.

THATCHED PICTURE THEATRE.—P., Bond & Sons; M., Mr. G. Starkey.—Evelyn May, Alfred Jepson.

SPRING GARDENS.—P., Mr. Horace Rose.—The Versatiles.

OLDHAM.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—The Wylie-Tate production, "Bran Pie," is the attraction here with a good company, headed by the Two Bobs, Odette Myrtil, Rebla, well supporting.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman Akeroyd.—This week's bill includes Little Hackenschmidt, champion bantam-weight wrestler; Binx and Banx, comedy duo; Victor Antone, comedian; Cossick and Paul, comedy duo; Utopia, in a series of strange novelties; Hetty Marsden, vocalist; Blanche Dorraine, comedienne and speciality dancer; and Miss Vic Loving, in character impersonations, also Yiddish songs and stories.

WORKMEN'S HALL. — M., Mr. C. Howells.—The vaudeville element here is sustained by the Enzers (Enzer, the soldier juggler and sword expert, and Miss Clarice, the lady Ju-Jitsu champion) in a mélange of cleverness, and Dolly Varden, the talented comedienne and speciality dancer. Up-to-date pictures complete.

PLYMOUTH.

REPERTORY.—L., Messrs. King and Parry. — "Wurzel Flummery" and "Belinda," by A. A. Milne. Miss Gwendolen Verschoyle plays the part of Belinda and Mr. Ulick Burke that of Harold Baxter. Mr. Noel Morris is a good Claude Devenish, the long-haired poet, and Miss Nora de Lange a delightful Delia. Mr. Eric Morden fills the part of John Tremayne and Miss France Waring that of the old serving-maid, Betty. In "Wurzel Flummery" Mr. Bernard Copping appears as Denis Clifton.

GRAND THEATRE.—P., Messrs. King and Parry. — The Lancashire revue, "Tickled to Death," with Mr. Ernie King as principal comedian, supported by Miss Ethel Colyer and Mr. Bob Beatty.

PALACE THEATRE.—G. M., Mr. G. E. Prance.—The Messenger Boy and the Actress. King and Benson, in their latest act, "Back from the Hunt"; the Mirthful Jokers, comedy act; Foster and Ninon, in light comedy cameos; Alex Nill and company, in "At Ten O'Clock To-morrow," featuring Miss Beatrice Treeke and Phil Ray, junr.; W. P. Wentley, the White Highlander; Voga, India's mystic entertainer; Miss Ina Hill, late of the Carl Rosa Company.

READING.

ARCADIA (Thames Side Promenade).—P., Messrs. Keith Shelford and Vernon Speller.—The Melody Mixers are returning for a resident season at this popular summer resort.

ROCHDALE.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—The programme includes David Poole, ventriloquist, an old favourite; Key and Keyworth, in a singing and dancing duo; Miss Eileen Lake, a charming soprano vocalist; Trillo, the whistling pit lad; Jean Dorane and Sydney Wood are expert dancers; Montamar, in a speciality act; and the Okayama Troupe, clever Japanese dancers.

EMPIRE HALL.—P., Jackson's Amusements; M., Mr. Albert Jones.—Thelma Hamilton, a capital soprano vocalist, delights the audiences twice nightly with her singing; and pictures.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Breisford.—Walter Bishop presents Edna Latonne in new songs and go-as-you-please competitions; Stan Kavanagh; Fred Cooper; Macpherson and his piano-accordion; Fred Bland; Rex. Romaine and True Temple.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins —"The Night Cap."

THEATRE ROYAL. — L. & M., Mr. Matthew Glenville.—Miss Dorothy Ward and Shaun Glenville with strong company, including Captain Charles Earard and the Ten Merritots.

SHEFFIELD.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—A strong variety programme is presented by Max Darewski, the popular pianist and composer in selections from his repertoire; Sammy Shields, the favourite Scottish comedian, in song and story; Florence Yaymen, in pleasing impressions; Regal and Moore, eccentric comedians; Adami, the "Billiard King," and assistant in a novel act; Dan Whitley, the "cheery chap," in new songs; and the Poppescus, in a clever and sensational horizontal bar act.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. William Bingley.—That amusing farcical comedy, "Broadway Jones," is presented here by Mr. Seymour Hicks' excellent company, which includes Mr. Harry Piddock as "Broadway," Mr. Clifford Manley as Robert Wallace, Mr. Walter Raymond as Judge Spotswood, Mr. A. B. MacKay as Peter Pembroke, Miss Nellie Sheffield as Mrs. Gerard. Miss Ida MacKay as Mrs. Spotswood, Miss Billie Burke as Angelique, and Miss Maisie Crowley as Josie Richards. Mr. A. B. MacKay is the general manager of the company.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Arthur Bourchier's company in the play, "At the Villa Rose," cast including Miss Alice Moffat and Mr. Fred Edouin.

PALACE.—R. M., Mr. Harry Taylor.—Mr. C. A. Stephenson presents his latest musical comedy, "A Spanish Romance," cast including C. A. Stephenson and Miss Vivien Carter, operatic soprano.

HIPPODROME.—R. M., Mr. Mark Lorne.—The company includes Fred Duprez in the new farcical comedy, "King Solomon, Junr."; Winifred O'Connor, soprano; Jock Mills, Scotch humorist; Katrina, wonder dancer, assisted by Joan; Arthur and Lawrence Anarto, comedians.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—Mike Maddin presents "Miss Chic of Chicago."

STOCKTON.

GRAND THEATRE.—P., Mr. J. Grantham; M., Mr. McElroy; M. D., Mr. J. Watson.—Mr. G. Osmond Tearle is this week presenting the topical drama, "A Siberian Exile; or, In The Power of the Bolshevists," and also the familiar but always popular play, "Lady Audley's Secret."

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—Arthur Gibbons' Company, in "The Rotters," on a return visit.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Sydney Dale presents I'Oma, the famous mystic and clairvoyante; Hugh Brady, dame comedian; Darius and Lady, equilibrists; Zarmo, the clever comedy juggler; Elasto, contortionist; Cooper O'Neil, descriptive vocalist; and Loie Conn, musical female impersonator.

WARRINGTON.

ROYAL COURT.—P., Royal Court Theatre (Warrington), Ltd.; G. M., Mr. Harry Warburton.—The Harry L. Warburton Players, in "The Old Folks at Home."

WEYMOUTH.

PAVILION THEATRE. — L., Mr. E. Wheeler.—Mr. P. C. Townsend's company in "Afgar."

WOLVERHAMPTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. James Kilgour; Mus. D., Mr. Arthur Grimmett; S. M., Mr. Stanley Mayo. —Henry Lees presents the Scotch novelty revue, "Hooch Aye," featuring Jim Jessiman.

THEATRE ROYAL.—P., Mr. and Mrs. F. G. Kimberley; M., Mr. Edwin Kisbey; Mus. D., Mr. Harry Bradley.—The musical burlesque entitled "Don't Worry" is presented by Harry Norris.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—The Lorrell Productions are presenting the musical burlesque "Hello Charlie!"

YORK.

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk Stafford.—The Femina Quartette, musical ensemble; Billy Howard, comedian; Les Bastiens, comedy entertainers and acrobats; Lily Denville, in a dainty dancing act; Anderson and Nash, comedy duo; Dan H. Clark and Harry Brenton, "the skipper and his mate"; and Le Dair, the comedy conjurer.

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WEDNESDAY, JULY 19, 1922.

THE SALARIES QUESTION.

WE have, so far, refrained from comment on the question of the salaries of variety artists, which has now been a burning one for some weeks, in the hope that some mutually agreeable arrangement might be arrived at. But the matter has now, to some extent, passed into the purview of the lay Press, and rather distorted views of the question have resulted. For instance, the usually sound and able Labour correspondent of the "Daily Mail" saw fit to deliver himself of the following absurdity during the past week:—"Whatever befalls, there is no cause to apprehend very terrible privations for the heads of the profession, even though, according to the chairman of the Variety Artists' Federation, 'the number of artists earning £300 or more per week could be counted on one's fingers.' For thirty years ago, JENNY HILL, the top-of-the-bill favourite of her day, made shift on £35 to £40 a week, and the GREAT MACDERMOTT, one of the 'illustriosities' of the music hall, never received at the London Pavilion more than £25 a week." Such tosh carries its own answer. Would the Labour representative of the "Daily Mail" be willing to work to-day for the figure which would have been offered him thirty years ago? Also the conditions under which the artists whom he cites worked were vastly different to present-day variety touring conditions, apart entirely from the question of living costs.

Lay Press Distortion.

The danger, to our mind, is that, by the airing of such questions in the lay Press, the public gets a totally wrong impression with regard to the earnings of the variety profession. It reads that such and such an artist earns £50 or £100 per week. But does it pause to consider the obverse of the medal? Emphatically no. The variety artist has no security of tenure. If his or her "weeks out" amount to, say, thirteen, in any one year, then the seemingly "fat" salary is appreciably reduced. And what do the members of the public know about the many and various calls on a variety artist's salary, such as maintaining a permanent home, cost of apartments on tour, railway fares, baggage and stage charges, the cost of properties and new material for their acts, advertising in the professional papers, &c., if an artist is going to maintain his or her position?

As we have said, we have not previously commented on the position, our attitude having been solely due to the fact that we cherished the hope that it might be possible for the parties to the question to discover a *via media*, born of the spirit of fair give-and-take. We are, of course, keenly conscious of the present condition of the entertainment business in every department, and we think we may fairly say that no professional organ has worked harder, or expended more in order to obtain some alleviation of the entertainment tax. Therefore, we recognise the slump and the difficulties of management. But there is also the artists' point of view.

The Real Point.

The question here rests on very definite premises. It is a law of economics that the market price of any commodity—whether it be brains or babies' soothing teats—is the price a willing buyer will give a willing seller in the open market. A contract is also the written ratification of a bargain, in the negotiation of which it is generally presumed that both parties have endeavoured to get the best possible terms for themselves. Thus, if A—an artist—secures a contract with M—a management—he has obviously endeavoured to get the highest terms possible from M, while M—unless he is a self-confessed business idiot—has obviously endeavoured to get the lowest possible terms from A. Having reached a point of agreement, they sign, and presumably M, as a business man, would not conclude a bargain with A at a price which was beyond A's value. If business subsequently falls off for M, he has no legitimate grievance against A, who is ready and willing to fulfil his part of the bargain, if he decides to hold to it.

This, we think, is the crux of the question, and we also think that the artists have been called upon to concede rather too much. To suggest they are not now worth the figures at which they have been booked is a lamentable confession of business incompetence. At the same time, if the artists can see their way to meeting the managements to an extent which will bridge a difficult period, we should hail the arrangement with genuine satisfaction. But the greater credit would be due to the artists.

AS YOU LIKE IT.

Packed Houses.
At the seaside.

* * *

And the people in them get board—which, happily, audiences in the other packed houses don't!

* * *

You often see "House Full" boards, but you never see bored houses full.

* * *

"Tons of Money."
But not Tons of honey. It's a bad year for bees.

* * *

Well, if bees need the sun, theatrical managers do not. Stars don't like the sun—it makes them moony.

* * *

Fate of the "Spouter."
Spout.
Pout.
Out!

* * *

After the first act, the lonely member of the audience sent round a note: "How much per hour do I get if I stay?"

* * *

"Dramatic performances ought to be a part of school education," observed Mr. H. G. Barker. And if audiences don't attend regularly, they should be "kept in."

* * *

For Better or Worse.
"The Wheel" is going on tour. Let's hope the Wheel won't Whoa!

* * *

Of course, it's nothing new to find "The Wheel" going round.

* * *

A new Hepworth film is entitled "Through Three Reigns." This summer we've been through over thirty.

* * *

The unsuccessful actor sees an opportunity—the successful actor seizes it.

TOUCHSTONE.

THE PLAY IN PARIS.

Grand Guignol Remains Open—Famous Ballet Revived—French National Fete.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The little "chamber of Horrors" in the Rue Chaptal, known as the Grand Guignol, prides itself on having a universal reputation, and for the benefit of the visitor who desires to take in this side of the amusement world another show was given on Wednesday, which resembles former programmes. Indeed, we have the revival of playlets here which have already made good, and among them the popular two-act drama, by Charles Foley and A. de Lord, "Au Telephone," which was apparently not suitable for the Comedie Française repertoire, and has now been restored for private enterprise. It is by no means new, but as it is a sort of classic of its kind, M. Choisy felt justified in including it in his new bill for trippers' consumption. Another two-act drama, "Un Concert chez les fous," by the same author, is not of the same dramatic strength. It would be superfluous to speak of these two items, periodically resumed at the Grand Guignol and elsewhere. As novelties, we have "Prenez ma Dame," by Maxime Girard, an amusing one-act farce. Lucien awaits the visit of a married lady, for the first time, in his bachelor quarters, when his fiancée arrives. He packs Suzette off as neatly as possible, and she departs a bit disappointed. There is a ring at the door. It is the husband of the expected visitor, and the dialogue between the two men constitutes the little play. The said husband is a philosopher, having secretly read Lucien's love missive, and ready to take the situation in the third degree of philosophy, that of ethics. He is not defending his honour but his reputation, so arrives a short time before his wife is due. However, after a diverting exchange of wit, a telegram is delivered. The lady has refused the invitation at the last moment, and the husband is relieved of anxiety, even inviting Lucien to dine with them, though the would-be lover declines with a certain tact that leads us to believe he still has hopes for the future. Another old favourite sketch, "Une Femme Charmante," by André Mycho, terminates the entertainment. For those who have not seen these four items the present show of the Grand Guignol will enable them to sample the best brew of this famous resort of Lutetia.

"La Maladetta."

This ballet, one of the best-known in terpsichorean circles, was revived at the Opera on Wednesday evening, having been re-arranged by Leo Staats. The book was adopted by the late Pedro Gailhard, manager of the Opera, from "Maladetta," for the music of Paul Vidal, and it was produced at the Opera in 1893, when J. Hansen arranged the dances, being last seen here in 1912. It now accompanies "Maimonna," the ballet of Gabriel Grovlez, and "La Peri," by Paul Dukas, thus forming a delightful musical programme for the crowds of visitors now invading the French capital.

"Le Secret de Polichinelle."

I may report, for the sake of the record for future reference, that this three-act piece of Pierre Wolff, produced at the Gymnase, was revived also on Wednesday at the Renaissance, which house is under the independent summer management of Rivers and Paston, while Mme. Cora Laparcerie is on tour. Needless to say, "Everybody's Secret" (as it is known in English) met with an excellent reception from the rising generation of playgoers.

French National Fete.

The old enthusiasm was again apparent on July 14 to celebrate the anniversary of the fall of the Bastille and the birth of the Republic, though it was not on this date the new régime was officially declared. Free performances were given at the Opera, Comédie-Française, Opera-Comique, Gaieté, Palais Royal, Cluny, and several local houses. Dancing in the street, which continued at night at several large places, was indulged in from Thursday evening until Sunday morning. The attendance at the other theatres was fair.

The establishments now closed for the season include the Odeon, Theatre des Champs-Elysées, Theatre de Paris, Sarah Bernhardt, Capucines, Michel, Potinière, Edouard VII., Chatelet, Alhambra, Femina, Trianon, Apollo, Mathurins, Albert I., and Nouveau, also Magic City, and the Casino de Paris, now being restored after the fire.

Coming Events.

Max Maurey's version of Dickens' "David Copperfield," produced at the Odeon during the time of Antoine, will succeed Sardou's "La Famille Benoiton" at the Ambigu Comique at the end of this month.

A new work by Brieux, entitled "L'Avocat," is to be produced at the Theatre du Vaudeville in September, with Armand Bour in the title-rôle, an aged solicitor.

"La Pomme," by Louis Verneuil, will be produced at the Potinière early next season, with Robert Hasti as principal.

"Mam'zelle Nitouche," operetta, is being revived at the Theatre Antoine in September, with Vilbert and Mme. Edmée Favart.

"Le Rançon," by Jouvin, is being rehearsed at the Gymnase, with Mevisto, Maraval, Dublay, Mmes. Sephora Mossé, Emilie Lacroix, Germaine Arhys, &c.

THE ROYAL ACADEMY OF MUSIC.

CENTENARY CELEBRATIONS.

On July 5, 1822, the Thatched House Tavern was the scene of a public meeting, and at a further meeting, on the 12th, a committee was appointed to carry out the resolution to found the Royal Academy of Music, the history of which provides many episodes worthy of Dickens, and at least one period worthy of Savoy opera.

The original premises in Tenterden-street, with "the whole of the rooms on the two floors lighted up" and the place "thoroughly warm and comfortable," were opened on Feb. 10, 1823, and the proceedings, under the presidency of Sir George Smart, Dr. Crotch, Greatorex, Horsley, J. B. Cramer, and Shield, partook of examinations resulting in the selection of eleven sharp boys and ten bright girls upon whom musical instruction could be promisingly expended. These students had to "live in" under the watchful eye of a colonel's widow and two clergymen. The adjoining garden was carefully divided, and there were no communications between the boys and girls within the building. The boys wore a uniform, Sterndale Bennett—afterwards famous—looking very well in the same, and, being the smallest boy in the Academy, was occasionally lowered in a basket, after "lights out," in order to procure forbidden luxuries. Whether he ever brought anything back for the female wards of the institution is not known, but from the spirit of the young gentleman it seems probable.

Imagine the pianoforte room when several students practised their respective pieces at the same time and compare it with the facilities of to-day! Within twelve months the R.A.M. had to readjust its fees, about four years later it almost had to close, and in 1853 similar difficulties arose, while in 1864 a grant of £500 came from Gladstone's Government, withdrawn in 1867 by Beaconsfield, renewed again 1868 by Gladstone. The action of Beconsfield produced the Gilbertian situation of returning the Charter to the Crown, but legal advice found this course impossible without the consent of every member, and the charter could not be annulled without an Act of Parliament, which would cost money! Too poor to live, too poor to die, the R.A.M. somehow survived through the generosity of the band of professors and the Yorkshire characteristics of Sterndale Bennett, without whom there would have been no joyous centenary. Some of the greatest movements of to-day—the "musical appreciations" studies, for example—have come from the R.A.M.

Remarkable List of Artists.

A truly remarkable list of artists (ex students) have come forward to mark the occasion, and the 10th inst. found Mr. Tobias Matthay lecturing at Æolian Hall, with Mesdames Hilda Dederich, Dorothy Howell, and Messrs. Arthur Alexander, York Bowen, Adolph Hallis, Vivian Languish, and Egerton Tidmarsh at the pianoforte. In the evening the works of J. B. McEwan were interpreted, with the Spencer Dyke Quartet, Mr. Lionel Tertis, and others assisting at the Æolian Hall, and a performance of "Yeoman of the Guard" at Duke's Hall. Tuesday afternoon and evening admirable chamber concerts at Æolian Hall, with Mesdames Lilian Mackinnon, Elsie Owen, Gladys Rolfe, May Mukle, Carmen Hill, and Messrs. Powell Edwards, together with Rae Robertson, giving artistic performances. Wednesday, further chamber music by Mesdames Ethel Barnes, Marguerite Elzy, Flora Mann, Lilian Berger, Peggy Cochrane, Harriet Cohen, Emma Lomax, Adelaide Rind, Mrs. Tobias Matthay, and Mr. Bertie Withers maintaining established reputations. At Duke's Hall, very artistically adapted to theatrical requirements, Mackenzie's "Cricket on the Hearth" was staged. Of the first cast, one outstandingly good impersonation was that of Mr. Edward Jones as Caleb Plummer, the old toymaker.

Managers searching for capable talent for "old man" parts should note the name. The fairy chorus must be commended, costumes (Simmons and Co.), wigs("Bert"), scenery (T. Ireby-Cape), lighting (Clive W. Black) also proving admirable, and a word of appreciation is due to Mr. H. Foden Pattinson.

Mr. Henry Beauchamp, Hon. R.A.M., conducted the small orchestra; Mr. Cairn James, Hon. R.A.M., directing the opera.

In the matter of opera, the R.A.M. contemplate a Student Theatre, a suitable site having been already acquired.

Concerts at Æolian Hall.

Thursday, two concerts at Æolian Hall, Chamber music being interpreted by Katie Goldsmith, Doris Hobson, Winifred Small, Dorothea Webb, Messrs. Thorpe Bates, Ed. J. Augarde, Alfred E. Brain, Farrell Fancourt, and Leo Livens, calling for appreciation in their respective performances. Friday was another full day, Chamber music by Misses Edith Abraham, Lily Fairney, and Dorothy Vincent, together with Mr. David Brazell, and a pianoforte recital by Miss Winifred Christie attracted to Æolian Hall, while Duke's Hall conter-attracted with opera performance. The work chosen was "Nadeshda," by Goring Thomas, performed by courtesy of the Royal Carl Rosa Opera Co., and a really excellent performance resulted under the baton of Mr. Henry Beauchamp. Mr. W. Ifor Jones, it should be noted, helped materially to keep things together, officiating at the piano most helpfully. The excellent cast, Miss Olive Groves (Nadeshda), Miss Ethel Baker (Princess Natalia), Mr. Manuel Jones (Voldemar), Mr. Herbert Watkins (Ivan), and Mr. Raymond Iles (Ostap) are all to be commended, especially Miss Groves, Mr. Iles, and Mr. Watkins, who acted well, apart from any vocal success. The wor may well have a revival following quite a memorable student performance.

During the interval some delightfully waggish gaiety on the part of the orchestral players, improvisation on popular tunes, for example, whiled away a slight delay, due, one gathered, to somebody having mislaid the castle that stood out imposingly when the curtain did rise on the last scene. Saturday was devoted to Chamber music performances, by students, and these were a complete success, at Æolian Hall.

Another week's festivity will further establish this fine institution, and leave a little tinge of pleasant regret that some of us are not happy young students under such agreeable auspices.

THE TRIUMPH OF LAUGHTER.

WHAT THEATRE-GOERS REALLY WANT.

By RALPH LYNN.

The difference between laughter and sadness is not problematical. It is psychological. And those who can produce laughter possess one of the greatest attributes that nature can bestow.

Scientists may need meet to discuss such a question as the triumph of materialism, but it needs no scientist to discover the reason for the conquest of laughter over sadness.

Soon after the Great War broke out the whole of the Empire ceased to laugh. We became cast down with grief and were oftentimes despondent. Then it became necessary that the monotony of our dreary lives should be broken and that the hearts of people should be cheered—that tears should give way to joy. And in this transition theatrical and music-hall artists were intimately associated—at any rate those artists whose good fortune it was to stay at home.

It was a good thing, too, that many artists were relieved of the duty the nation imposed upon its manhood, for the simple

[*Photo., Claude Harris.*

RALPH LYNN.

reason that those who were left behind did yeoman service to the country by carrying on in their own sphere of laughter-making.

People Seek to be Amused.

To-day, as it was five or six years ago, it is absolutely necessary that laughter should triumph. More than ever people seek to be amused. It is their very nature to be amused, otherwise with the stress of the times they may again become pensive and sorrowful.

There are some plays which have done enormous business—plays which were very dramatic, romantically dramatic, or absolute comedy. Revues without a story are dead; they are, I think, things of the past. There has been such a large number of revues produced without any finish that the public must have become sickened of them.

It is a curious thing that though London has desired farces, they have very seldom been produced. I suppose it must be one of the most difficult things in the world to write good farces that will be certain of drawing.

In "Tons of Money," at the Shaftesbury, there is a winner such as has not been known for years. We are playing to enormous business; really as big as it was the second week the show was put on. We are playing to big musical comedy business, and I make bold enough to say I really believe I shall be playing in "Tons of Money" two years hence.

The show is a success because laughter has triumphed. The laughter in it is perfect. It demonstrates that London theatre-goers want to laugh. They have wanted such a play for a considerable length of time; they laugh from start to finish, not so much, perhaps, at the words, but at the whole idea of the play. It is all very well to have funny lines in a play, but they do not always last. You really want the play to be one big idea, one big whole, something that will last—a triumph.

Truly British.

The days have passed when people wanted to go to a show to have their hearts torn out, as it were, in sad serious drama. Laugh, and the world laughs with you always. Some newspaper critics have said of "Tons of Money" that they were thankful to have such a play produced in London at the present time, and to know that the people are given something truly British that will make them very happy.

Everyday conditions at the present time are vastly different from what they were, say, ten years ago. The young person has undergone a metamorphosis. Ten years ago he knew no trouble, or very little trouble. To-day he knows all the troubles of life—how hard it is to get along. Ten years ago a boy of sixteen never thought of how money was made, or how difficult it was to secure. But now he does know. It will be many more years before we can really get over the effects of the war. Though with one or two more great farces like "Tons of Money" people will be able to forget what has happened, and begin again to enjoy life as one used to enjoy it before the income-tax man claimed half our salaries, and before the cost of the necessities of life was more than doubled.

Nothing Like Farce.

As I have stated, there is nothing like farce to make people cheerful. Shakespeare's plays are the greatest of their kind ever known, but he would have to be a wonderful "Hamlet" to be able to draw £500 a week. By saying this no doubt some of my "legitimate" friends will be on my track. But what I have said is my humble opinion.

I have always tried to know my public and know what they want, and, believe me, that is the only way to ensure success on the stage. In my present play I am really at home. My brother has often said to me: "Your play seems to go better every night." He is right. It is because it is laughter-providing. When its production was being considered I said to Mr. Tom Walls: "I think you are on a wonderful winner. Mr. Walls replied: "I am glad you said that. Now I'm sure it's all right. A lot of people have read it and don't like it. I will now stand on you and you shall play the part." I am glad "Tons of Money" was written; I am glad I knew Mr. Tom Walls so intimately, and I am glad the public enjoy the show.

It is a triumph of laughter in the fullest sense.

SUMMER SHAKESPEARE FESTIVAL.

At Stratford-on-Avon.

The annual Shakespeare Festival at Stratford-on-Avon starts on the 24th inst., and continues until September 2. The performances will again be given by the New Shakespeare Company, under the direction of Mr. W. Bridges-Adams.

The company recently paid a highly successful visit to Norway, in response to an invitation to present four Shakespearean plays in the National Theatre, Christiania, at which performances the King and Queen of Norway were present.

The plays for the Summer Festival will include "Much Ado About Nothing," "Twelfth Night," "The Taming of the Shrew," "Othello," and "All's Well That Ends Well," which proved so popular at the Birthday Festival. To these will be added "Hamlet," with Mr. William Stack in the name-part; "Cymbeline," with Mr. Baliol Holloway as Iachimo, Miss Ethel Carrington as Imogen, and "The Rivals," with Miss Dorothy Green as Lydia Languish. In addition to the plays by the New Shakespeare Company, other attractions during the festival will be a harpsichord recital of early English music by Violet Gordon Woodhouse, two matinées of dances, ballets and mime plays by Misses Ruby Ginner and Irene Mawer, and three performances by the Birmingham Repertory Theatre Company of Oscar Wilde's "The Importance of Being Earnest," Bernard Shaw's "Getting Married," and Harold Chapin's "The New Morality." These additional attractions will be given on Thursday afternoons of each week. A special scholars' week will be held during the first week of the festival, and this, so far, has exceeded all expectations—600 scholars having already booked.

A "Phi-Phi" Dancer.

Leon Woicikowski is the name of a dancer who has been engaged by Mr. C. B. Cochran to appear in the forthcoming production of "Phi-Phi" at the London Pavilion. Three experts in the international theatrical business were asked to pronounce the name and spell it, and everyone failed. It needed the dancers' agent to solve the difficulty. He gave the pronounciation as "Voi-ay-chi-koff-sky." Among other performances Woicikowski will dance a special number with Trini.

BEHIND THE SCENES.

Basil Rathbone will now remain in New York till 1923.

* * *

Captain Aaronsohn may be associated with more than three London theatres by the time these lines appear in print.

* * *

One show "papered" so indiscriminately last week that some of the recipients of tickets didn't even know what play they were being asked to witness.

* * *

"Papering" is one of the finest of theatre arts. It can, as it were, pull out of the fire, or it can utterly destroy.

* * *

J. J. Shubert sees in Arthur Margetson "The next Basil Hallam."

* * *

There was a young panic at a West End theatre last week. Just before the performance it was discovered that the company might have to move out immediately after it, two superior landlords having unexpectedly come to some arrangement between themselves.

* * *

The correspondent who has suggested to the Adelphi management that its emblem" should be a milk-churn, evidently knows its history.

* * *

For the original Adelphi site is traditionally supposed to have been that of Charles II.'s dairy farm.

* * *

Morland Hay will, to-morrow, be the first at-the-piano man to "appear" by wireless.

* * *

Tonie Bruce, reader to a West End management, times plays with a super egg-boiler.

THE VARIETY WORLD.

Garden Party at Brinsworth—The Popular Knickerbocker Club—A Welcome Return—Comedians on Holiday.

R. H. Gillespie's Garden Party.

Mr. R. H. Gillespie, who is President of the V.A.B.F. this year, is giving a Garden Party in the grounds of the Institution at Twickenham on Sunday afternoon, his object being to afford subscribers to the Fund for the support of the Home an opportunity of a personal inspection of the building and grounds. This, he believes, will have the effect of increasing interest in the charity, and will also afford gratification for past patronage and support of a deserving institution. It is hoped that before Sunday a change will take place in the weather, so that Mr. Gillespie's guests may be able to enjoy the function under the pleasantest conditions.

The Knickerbocker Club.

Things are booming at the Knickerbocker Club. At lunch time the dining accommodation is barely adequate so great is the crowd, and already on occasions the reception room has been pressed into use as an additional room.

Special Sunday Facilities.

For the convenience of professionals travelling on Sunday an à la carte service is now being supplied all day. This is proving a great boon to those who do not arrive in town at the accustomed meal time.

Other Activities.

Other activities include a Masonic Lodge of Instruction which is being formed; the dancing series, which is starting again shortly, and a new and sumptuous bar, which has been installed in handy proximity to the lounge.

The Rehearsal Room.

The Rehearsal Room, at the top of the club, is rapidly finding favour with producers and managements. At the moment a large and important musical comedy is being rehearsed there.

Ella Shields Home Again.

Ella Shields, who has been absent from this country since last October, has played 26 weeks in Australia and New Zealand where she was an immense favourite, and was compelled to revive some of her old successes. Ella arrived home last Wednesday and was "in front" at the Palladium on Thursday. On Monday she opened at the Empire, Liverpool, which was the last town she played before sailing. Next week Ella goes to Manchester, and will make her re-appearance in town at the Victoria Palace the second week in August.

Comedians on Holiday.

Three popular English artists who have fulfilled successful engagements at the Scala, Cologne, are at present enjoying a pleasant holiday in Rhineland and elsewhere previous to their returning to England to fulfil their engagements. Mr. Stanford, of Stanford and Allen, is taking the waters at Neuenahr, while his partner is visiting the beauty spots of Rhineland. They will perform for a farewell week, and will produce their huge success "The Bookseller," to which they have added a host of new gags. Joe Spree is at present in Venice in the course of a tour which takes in Northern Italy and the South of France.

250th Performance of "Rockets."

The 250th performance of Harry Day's "Rockets" at the Palladium will take place on Friday. Since its first performance the Palladium has presented an unbroken sequence of crowded houses.

"If the Cap Fits."

Mr. Fred Kitchen and Miss Marie Blanche will appear at the Holborn Empire on Monday, the 31st inst., in a new musical play by Wal Pink entitled "If the Cap Fits." Next week Fred is appearing at Blackpool with Fred Karno's "1922" company.

Death of E. D. Nicholls.

After a long illness, Mr. E. D. Nicholls, the popular comedian, passed away on Friday morning at his mother's home in Aberdovey, North Wales. The funeral took place on Monday. The deceased comedian was a favourite on the London halls in many funny sketches, and always made a hit with his catch phrase, Wha! Wha! What!

Billy Caryll and Hilda Mundy.

Negotiations were concluded last week-end for Billy Caryll and Hilda Mundy to appear in a West-End production due next month.

A Busman's Holiday.

One of the ladies of the Palladium staff went on holiday to Southend, congratulating herself that at least for seven days she would escape the eternal gags of "Rockets." The very first day, however, on the promenade, she encountered a naughty child, stamping its feet in the presence of an admiring mother and a disgusted father, and shouting, "I can get all I want to-day." On enquiry, the lady discovered that the family had seen "Rockets" three times, and since then the child took good care to act up to Lorna Pounds' and Charlie Austin's dictum, "He can get all he wants to-day."

The Two Fishers.

This week, at the Empire, Cardiff, the Two Fishers, in their novel entertainment, "A Florida Enchantment," resume the Moss tour, and on Monday next will be seen in town at the London Coliseum. These entertainers hail from Los Angelos, where they learnt the business in a circus. They have worked all over the United States, and recently arrived in England after a prolonged tour in Australia, New Zealand and South Africa.

Billy Leonard.

At the Alhambra, the week after next, Billy Leonard must conclude his present variety spell, as a fortnight later he is due to open with Miss Josie Collins in "The Last Waltz," which commences in Manchester for three weeks, prior to opening in the West End, probably at the Gaiety. Billy's present "adventure" around the Stoll Tour gives abundant proof that he is as popular with suburban and provincial audiences as he is in the West End.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-three death levies are now due upon the 1922 books. Red stamps twenty-nine.

Death of a Well-Known Acrobat.

The funeral took place at Burnley Cemetery, on the 13th inst., of Mr. Seaborne Howard, of 20, Hart-street, a well-known acrobat and equilibrist. Deceased returned from an engagement at Dublin several weeks ago, when he had an attack of pneumonia. He appeared to be recovering, but had a relapse, and he was removed to hospital for an operation. He passed away following pneumonia and fluid on the lungs. He had been connected with the stage for over 20 years, commencing with the Stowe Bros. He travelled with the principal under the title of Seaborne Bros. Later Mr. Howard's younger brother joined them. After some years the deceased went on tour with his wife and a number of assistants under the title of "The O'Vorak Family." Latterly Mr. and Mrs. Howard had appeared in their own speciality act, "Storm and Rudd." Deceased is survived by a widow and one son.

The Terriers.

At the meeting on Sunday last W. Norman officiated as W.T., Neville Delmar as V.T., D. Henderson G.C., H. Moore W.I., G. Cooper W.D., C. Yettmah Y.B., and Arthur Were, secretary.

A hearty welcome was extended to Terriers N. Delmar and H. Moore upon their reappearance in the Kennel.

The gala night was a great success. Terriers travelled from all parts of the country to be present.

Dr. Walford Bodie.

Dr. Walford Bodie received an ovation at the commencement of his London season at the Hippodrome, Woolwich, and has, we hear, broken all records there since Christmas week, playing to packed houses nightly. Saturday night hundreds were turned away at both houses. His new scientific comedy electrical show, assisted by Mlle. La Tesla, the wonderful electric girl, has created quite a furore. This week the doctor appears at the Empire, Islington, and next week at the Olympia, Shoreditch. He has appointed Mr. Carl Hooper and Mr. George Rhodes Parry as his sole London agents.

Naylor Grimson.

When this well-known Hebrew character comedian, who has just concluded a ten months' run as principal comedian in "London to Baghdad," opens with his new Hebrew sketch, "Pollock's Predicament," at the Empress, Brixton, in August, he will be presented and solely booked by Daniel Mayer Co., Ltd.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild beg to acknowledge, with many thanks, the latest donations to the Children's Holiday Fund: Sir Oswald Stoll, £10 10s.; John Galsworthy, Esq., £5; R. H. Gillespie, Esq., £2 2s., and John Coates, Esq., £2 2s.

Mr. Ben Southwood's Pink Lady is sincerely thanked for giving to the Guild £5 of the amount realised by the raffling of a knitted silk jumper on the homeward journey from South Africa.

Mrs. Josie Salomon has been elected an honorary committee member of the Guild, and is thanked for her subscription of 10s. 6d.

An anonymous parcel of stage clothing has been received during the week, for which the donor is thanked.

Tennis and Golf in Piccadilly.

Looking in at Paget's, the sports outfitters in Piccadilly, the other afternoon, we found that this enterprising firm had installed a practice "green" for tennis and golf players who are anxious to keep in good form during the inclement weather. Novices of both games are given practical demonstrations by an expert instructor. During the past week or two many well-known players have taken advantage of this "green," including Chas. Austin, Toots Pounds, Horace Sheldon and Jimmie Molloy.

"A Trip to Paris."

Dropping into Barnard's at Chatham on Monday night we were forced to believe that there was no slump in business there, for standing room to witness "A Trip to Paris" was almost at a premium, and by the way the audience were receiving the goods this show should continue to make a very successful tour.

M.H.A.R.A.

The 1,251st meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, July 12, 1922, when the following members were present: Messrs. Harry Marlow (chairman of committee), who presided; Harry Mason, George French, J. W. Cragg (hon. trustee), Monte Bayly (hon. treasurer) and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Letters of explanation re cases of refunds were read and accepted.

Gerald Carne.

Holiday-making a few weeks ago at Eastbourne, Gerald Carne, the popular composer, received serious injury when swimming to help a lady who got into difficulties, being carried by a strong current up against a semi-submerged breakwater, and getting both legs badly torn. Gerald, however, is now quite fit again, and is very enthusiastic about his latest ballad, "If I Have You Beside Me" (Francis and Day), which is being featured by Ethel Hook, Agnes Yorke, and Margaret Norton. The same publishers have just recently published "Someone's Sure To Love You" and "In Blue Lagoon-land," by this composer.

For Sympathy.

Mr. and Mrs. Jack Warman desire through our columns to sincerely thank the numerous friends for beautiful floral tributes and kind expression of sympathy on the death of their daughter, Florence. The letters and telegrams received were too numerous to answer individually.

Willie Rolls.

That "wonder on wheels," Willie Rolls, who recently arrived back from the States after his successful thirty-five weeks' season on the Keith time, opened at the Grand, Birmingham, on Monday. Since he has been back in England, Willie and his wife have been holiday-making at Brighton, and have had a very enjoyable time.

Nellie Wigley.

Always a welcome feature at the Victoria Palace, that delightful vocalist, Nellie Wigley, was in excellent form at this house last week, when she gave three new numbers, including "Your Shadow Will be My Sweetheart Evermore," which suits her admirably and is destined to become one of her most popular successes. With a change of costume for each number and displaying exquisite taste, Nellie was obliged to give another number before the curtain, and sang "April Showers." Next Monday, Nellie resumes the Moss tour at the Empire, Edinburgh, and returns to town in September.

Billy Bennett.

Following the famous Trix Sisters at the Victoria Palace last week, Billy Bennett kept the audience in a continuous state of laughter with his original material, which included an excellent recitation "The Green Tie on the Little Yellow Dog." In the past few months Billy has made rapid headway as a burlesque entertainer.

Ivor Vintor's Hobby.

At the Palladium the other afternoon we were unable to find Ivor Vintor in his usual room, but after a few enquiries discovered him on the roof surrounded with a supply of turf that has just arrived for his Japanese Rock Garden, which he recently installed at his flat overlooking Oxford Circus. His latest hobby takes up all his spare time—the little he has with two shows a day—and those members of the company who have seen his handiwork speak enthusiastically of it. Last week-end Chas Austin invited Ivor down to his bungalow at Lancing, with a view to superintending the laying out of a rock garden there.

Patti Loftus.

After a long absence from London, Patti Loftus, the popular entertainer, made her reappearance in town on Monday at Wood Green. For some time past Patti has been staying with her parents in Leeds.

Maud Hughes.

The phenomenal soprano, Maud Hughes, who did so well recently at the Kilburn Empire, is resuming the Macnaghten tour this week at the Palace, Warrington, and later returns to town for another season.

The Follies.

Under the personal direction of Dan Everard, The Follies had a wonderful time at the Globe, Acton, last week, when there were packed houses nightly at this palatial house. We understand that an early return visit has been arranged for this clever company, who are now playing to excellent business around the Coast, and are this week at Herne Bay. Next Monday they open at Eastbourne for two weeks.

Malvina.

Through unavoidable circumstances, Malvina, the brilliant violinist, was unable to sail for America last month as arranged, but we now understand that Elsie sails early next month to open on the Keith Circuit, and will not be with us again until the New Year. Playing this week at Wood Green, Elsie concludes her engagements for the present at the Shoreditch Empire next week.

Connie Browning.

That versatile young entertainer, Connie Browning, who has just returned from Canada, opened at the Shoreditch Empire on Monday evening, and met with a hearty reception for her three numbers. Connie's return to the halls in her single act is quite brief, as we hear she has been engaged for one of the principal parts in "Pins and Needles," which opens at Boscombe, on Monday week.

Osborne and Perryer.

That versatile couple, Ben Osborne and Nellie Perryer, who were in tip-top form at the Alhambra last week with their new edition of "Seeing the Show," are this week at the Palace, Burnley, and next week return to the West End to appear at the London Coliseum, after which they have arranged to spend a couple of weeks on the Continent.

Fred Duprez.

Excellent reports are to hand of the new sketch, "King Solomon, Jun.," produced last week at the Hippo., Boscombe, with Fred Duprez in the title-rôle. Fred is supported by a most capable cast, and special mention must be made of the success of Miss Florence Mathews as a Suffragette M.P. This Wylie-Tate production comes to town next week at the Victoria Palace, after which it will commence the Moss tour at Liverpool.

Bobby Kerrigan.

Bobbie Kerrigan, the little comedian, asks us to draw attention to the fact that he has moved to a new flat, the address of which will be found in another column. He tells us that he is doing well, in spite of the slump, and will be seen in panto. this year at the Empire, Bristol, his sixth consecutive season with Mr. Francis Laidler.

The Flemings.

This week, at the London Coliseum, The Flemings are making their first appearance in London since their recent American tour, and remain in town till next month. These clever performers were given a hearty welcome on Monday afternoon.

Leslie Strange.

That entertaining burlesque character-artist, Leslie Strange, concluded a short stay in town at the Chiswick Empire last week, where he scored heavily with his impressions. His new item, an impersonation of Hall Caine, is a fine piece of work, and was loudly applauded. Leslie is at the Empress, Brixton, on Aug. 7.

"THE VIRGIN QUEEN."

At Blackpool.

Quite an enthusiastic reception was given to "The Virgin Queen," the Wylie-Tate production of a musical fantasy, presented on Monday night at the Blackpool Grand. It promises well, for George Graves, that prince of gaggers, is the leading comedian, and the whimsical story offers him excellent opportunities. "The Virgin Queen" is more or less an adaptation of "Now and Then," from the pen some time ago at the Vaudeville, London, some time ago at the London Vaudeville, but in its new guise, with music written and composed by Lauri Wylie, R. P. Weston, and Bert Lee, with additional numbers by Clifford Harris and E. W. Eyre, it is certain to enhance its fame.

There is a clever plot, and it is consistently solved. A millionaire match-maker, returning from business, buys an old mansion and all its traditions, and is no sooner established in his new home than the family ghost appears and requests the wealthy owner to look with favour upon the marriage of his pretty daughter with the penniless descendant of the historic family. The supernatural business is well managed. The ghost arranges that time shall be put back 300 years, and synchronise with the visit of Queen Elizabeth to Bablocke Towers. The lovers have their difficulties, and the millionaire, after making love to the Queen, gets into disfavour. Then darkness supervenes, and all the Elizabethian episodes turn to be the figments of a dream. Of course, the ending is as happy as it is harmonious.

The romance is charmingly presented, with a fine musical setting. A pretty number is the duet, "As Long as I Dance With You," sung by Barbara and Lord Bablocke, and later the Queen and Lord Bablocke have a concerted piece, which bears the title of "Will You Love Me Then?" A seductive song and chorus runs through the finale of the first act, and a very dainty dance is contributed by Barbara in response to the Queen's command. In the second part, after a charming duet, "Love Level's All," there is a spirited idea of what jazz dancing would do to Shakespearean characters, and later in the quartette, "Off Goes his Napper," there is room for topical allusions.

The cast is not a long one, but every character is admirably portrayed, with Mr. George Graves at the head of the fun-making department. He indicated on the opening night that the spirit of real burlesque is not dead, and that after a few nights the part of the millionaire will be extremely rich in rollicking fun and whimsical sayings. Mr. Billy Holland as Lord Bablocke is the lover who woos so prettily and sings so nicely, and Miss Dorothy Viggers is the pert and winsome Barbara, whose good looks and daring dancing so alarms the Virgin Queen. Miss Maidie Hope is a very regal Elizabeth; Mr. Eric Stanley as Sir Walter Raleigh, Mr. Charles Stone as Shakespeare, and Mr. Alfie Keene as the butler-jester give picturesque support, and the Wylie-Tate chorus is just as animated and as delightful as one expects to be. The Great Hall, in which the major portion of the action takes place, is a very imposing apartment.

FROM LUPINO LANE.

How He Celebrated His Birthday in Los Angeles.

(Special to "The Era.")

Mr. Lupino Lane has forwarded from Fox Studios, Hollywood, Los Angeles, an interesting letter to Mr. Will Bennet, the genial press manager of the London Hippodrome:—

"I had a great time last week," wrote Lupino. "I had a birthday, and on my arrival at the studio, I was pounced upon by the lads and placed in an old English coach, which had been used for some picture or another, and escorted all over the 'lot' (as they call it here). Then I was presented with a beautiful gold and platinum cigarette case, on which the names of my generous friends were inscribed. During the day all sorts of gags were played on me. It was a great day. It showed how much they like me here."

Lupino goes on to say that his contract at Los Angeles had been completed, but he had been asked to stay on and "do" another special feature. This invitation he has accepted.

And so Lupino Lane will not arrive back in London until about the end of August ("And then heigh-o! for home, and to my little son and heir, who is now a year old," he added).

At the outset of his letter, Lupino said: "I trust you received the letter of offer of marriage safely." But Mr. Will Bennet tells "The Era" representative that he has not received it. Evidently Lupino has so fascinated his admirers that one of the fair sex has dared, though he is so happily wed, to suggest marriage to him!

HARRY TATE AT THE BRIGHTON HIPPODROME.

Harry Tate received the heartiest of welcomes on Monday when he appeared at the Brighton Hippodrome in "Buying a Motor Car," always a sure laughter maker. The two "college boys" in their toppers and Eton suits still accompany him, and the plaintive requests to "Papa" from one and the "Thanks very much" from the other, are as funny as ever. But it is Mr. Tate himself who leads in the comedy rôle, and his quiet humour hits home with as much effect as it always has done, the sketch being played to the heartiest laughter throughout.

Daimler and Eadie.

A few weeks ago Alec Daimler, the mercurial comedian, and Dora Eadie, his charming partner, opened in Cape Town, and, according to the local Press, have made a big hit with Colonial audiences. On their opening night at the Tivoli the patrons were so insistent upon an encore that the management was obliged to defer the interval.

Pauline Travis.

Next month that popular male impersonator, Pauline Travis, will commence rehearsals for the new edition of "Patches," which is now under the direction of Messrs. Berry and Lawrence. Miss Travis will be seen in the part originated by Kitty Colyer.

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MUSIC-HALL ARTISTS' SALARIES DEADLOCK.

Managers' Further Letter to the Variety Artists' Federation.

(By "The Era's" Special Representative.)

The position in regard to the proposed "cut" in the salaries of music-hall artists has undergone very little, if any, change during the past week.

Mr. Albert Voyce, Chairman of the V.A.F., has received a letter from Mr. Walter Payne on behalf of the Managers, regretting that the Executive of the V.A.F. did not accept the proposals put forward by the Managers.

It will be recalled that on July 6 a special meeting of the executive committee of the V.A.F. was held to discuss the then situation. It was pointed out at the time in the "Era" that the probable outcome of the meeting would be that the artists would ask the managers for a sporting chance.

Therefore, Mr. Voyce wrote to Mr. Walter Payne, the chairman of the Entertainments Protection Association, giving him details of the new situation arising from the meeting, and on July 11 Mr. Payne forwarded the following letter to Mr. Voyce:—

Dear Mr. Voyce,—Artists' Salaries. I have now had an opportunity of consulting the managers concerned upon your letter to me of July 6, conveying the resolution of your executive committee.

It is regretted that your executive considered they did not have power to amend the proposals put forward by the managers, as, had such amendments been acceptable to the managers, your executive committee could, as stated in your resolution, have recommended the amended proposals as an approved scheme for the acceptance of the artists concerned.—Yours faithfully,

WALTER PAYNE.

Mr. Voyce, in acknowledging the letter, said it would have the earliest attention by his Federation.

And there the matter stands.

"The implication is," said Mr. Voyce to an "Era" representative on Monday, "that the matter is at an end. We do not take any other step. We cannot formulate managerial schemes. The letter issued to the Press the other day by Mr. Billy Merson is based on fact. It cannot be denied. Other big artists have sacrificed contracts to oblige certain managements. Others have postponed their decision.

"Many dates have been brought forward and played either during the latter part of last year, or the early part of this year.

"It seems to us that the people who are going to suffer most are the middle and lesser music hall artists, who have rather empty date books. They are the people who are being obliged to cut salaries, while many of the bigger artists have been most generous to the managements.

"I am sure," added Mr. Voyce, "if the present weather conditions continue, things will right themselves. The Federation's policy is 'He who wants the kernel must crack the nut.' It is not for us to formulate a scheme. We cannot interfere between parties in regard to the value of an artist's performance.

"There are heaps of big 'stars,' who say: 'I am willing to cancel my dates,' but the managements will not release them. If they get such fabulous salaries as the managers claim they have, why don't the managers release them?"

In the letter to which Mr. Voyce referred, Mr. Billy Merson said, *inter alia*:—

"If the music halls have lost their appeal to the masses, and I personally do not admit they have, I suggest that that is more the fault of managers than the artists. Managements are obviously not prepared to pay an artist more than what they consider to be his box-office value. If they have miscalculated, they cannot blame the artist. I can see no reasons why the managers should not fulfil their obligations. If they had been dealing in rubber or in cotton, they would have to do so.

"Ordinary commercial firms do not cry if they are faced with big losses—they call in the Official Receiver.

"Many of the big tours are still paying large dividends, and I cannot see why there should be any squeals from the others whose position is not so flourishing. Frankly, the whole trouble appears to be that some of the managers have failed to realise the tastes and demands of the public, and they are asking the artists to pay for their misjudgments and consequent mismanagement rather than face their shareholders and make a clean breast of their errors.

"Mr. Walter Payne is one of the spokesmen for lower salaries, and on looking through the list of calls for his London halls this week I notice only one out of the eight has a variety bill. I leave that fact to speak for itself.

"After all, the clauses in the contracts are invariably in favour of the managements. The managers declare that the artists are not drawing their salaries, and in the next breath they decline to release them from their engagements.

"Take my own case. In order to obtain permission to go into a certain musical show in the West-End I had to pay many thousand pounds in cash. That sum was not for the cancellation of my music hall dates, but simply for their postponement. Most managers demanded their pound of flesh even when they were talking of a 'slump.' But there are exceptions, I am pleased to say.

"I for one will never consent to any reduction in my salary, and I advise my brother and sister artists to hold to their contracts. If I ever wanted to vary mine in the past I have had to pay dearly for the privilege."

VAUDEVILLE GOLFING SOCIETY.

MONTHLY MEDAL.

The weather certainly did not favour the Vaudeville Golfing Society for their monthly medal competition at Raynes Park last Friday. It was bad enough to keep even an enthusiast like Mr. Billy Merson away from the fray. However, three brave fellows turned out, namely, Mr. Worland S. Wheeler, Mr. Arthur Caslon, and the Society's keen secretary, Mr. Robert Hind. During a lull in the downpour these three dashed off to the 1st tee and drove off. Each, however, speedily come to grief in the rivulet which intersects the first fairway. Three fairy forms slid noiselessly, niblick in hand, into the ditch, three masses of mud were flung skywards, and finally three dirty balls trickled on to the green. An eight was the best score for this epic of mudlarking. However, the golf began to improve thereafter, and both Mr. Wheeler and Mr. Hind had a sequence of good figures. Mr. Hanlon unfortunately was not in his best form. He was troubled by a bad hand, but managed nevertheless to drive a very long ball. At the 16th, Mr. Hind had reluctantly to withdraw, business requiring his presence elsewhere, and Mr. Wheeler and Mr. Hanlon finished the round alone, Mr. Wheeler being repaid for his bravery by winning comfortably.

Match with the Press.

The match arranged between the Vaudeville Golfing Society and the Press takes place at Sudbury next Tuesday, the 25th inst., the teams to be ten a-side. The difficulty of selecting a really representative side for the Vaudevillians can be appreciated, but among those named as possibles are Mr. Albert Whelan, Mr. Billy Merson (captain), Mr. W. S. Wheeler, Mr. George Swift, Mr. Horace Sheldon, Mr. W. J. Bleach, Mr. Dave Carter, and Mr. Charles Austin.

Progress of the Stoll Cup.

Some of the results of the first round for the Stoll Cup have come to hand. The greatest match of all seems to have been that between Mr. Will Fyffe and Mr. Sammy Shields. This encounter took place on a most historic course.

At Gleneagles.

This was none other than the King's Course at Gleneagles. It must have been a great tussle. Sammy went round in 93 gross, and Will in 94. Sammy was dormy 2; Will won the 17th, and they halved the 18th, Mr. Shields thus running out winner by one up. Seven was the highest figure on either card, Sammy having two and Will one—surely some fine work for 18 handicappers on a course of this difficulty.

Other Results.

Mr. J. W. Rickaby beat Mr. Russell Carr by 3 up and 2 to play, and Mr. Bert Weston beat Mr. W. J. Bleach 4 up and 2 to play. This latter match was played last Sunday at Raynes Park, which is a dreadful course when one's luck is out. Mr. Bleach was in this unenviable position, and found his form too late to retrieve the game.

Mr. Harry Ristori beat Mr. Charles Tucker 2 up and 1, their gross scores being 96 and 93, and Mr. George Swift beat Mr. Roxy La Rocca at Sudbury. Both these latter protagonists were off their games from all accounts, and although George won, it was anybody's game until the last hole. Sir Harry Lauder has been too busy to play off his match, and therefore retired in favour of his opponent, Mr. Albert Whelan.

A Tie.

The match between Mr. Charles King and Mr. Harry Barrett was somewhat curious. These two played at Hull, and after 18 holes were "all square." They asked the local professional what they should do, and he said "play 6 more holes." This they did, only to find themselves once more "all square," and this result they sent in.

In this connection Mr. Robert Hind, the secretary, desires to point out that in a contest of this nature a tie is out of the question, as both cannot qualify for the next round. In circumstances of this type they should have gone to the 19th, and if still "all square," continue playing until one had the ascendency. The secretary further points out that unless some definite result in this match is arrived at by agreement before the closing date, July 24, the first name in the draw will pass into the next round (as explained in these columns recently). Perhaps other members will note this in the event of being all square at the 18th.

THE LONDON MUSIC HALLS.

THE ALHAMBRA.

An excellent opeping to an excellent programme at the Alhambra is provided by Mr. Leslie Barker, a clever artist who excels in coon songs and dances. Messrs. Eric Dudley and Harry Stafford, Anglo-English comedians, follow him with a highly diverting parody, "His Was a Nice House—His Was." Pierce and Roslyn received a great welcome. Mr. Pierce, with his rich bass voice, made an initial success with "When Shadows Fall," one that was promptly followed up with an Indian duet, "Big Chief." Thence a quick change to evening dress, when "Floating Down" was sung with piano accordion accompaniment, followed by a banjo selection. This talented couple then introduced their original success, a Hawaiian song, "Far Away in Honolulu," with a guitar, a number that was accorded a big ovation.

Mr. Robb Wilton stepped in with his inimitable "I Said, Oh!" number, followed by his never-to-be-forgotten "Fire Station" scena, in which he allows his interest in a football sweep to delay his action in the suppression of a fire.

Miss Cecilia Loftus made a big hit with her brilliant character studies and imitations. The first of these was a little "talkalogue' between a group of American ladies on the verandah of a seaside boarding-house "somewhere in the Middle West." She then gives her delightful studies of Laddie Cliff and Mrs. Patrick Campbell singing "Black Mammy" and of Alice Delysia's recent success, "J'en ai Marre." This goes extraordinarily well, as it fully deserves to do.

Miss May Wirth, accurately described as "the incomparable," achieves a great success with her "horseical" entertainment, on this occasion providing an opening new to us, a duet, "He's Teasing All the While," in which the horse introduces some amusing silent byplay. Philo, the "great riding comedian," gets many laughs with his agile comicalities, and Miss Wirth never leaves us in doubt as to her marvellous abilities as an equestrienne. She is certainly the greatest in this line.

Van Dock, the Italian cartoonist, does some screamingly funny pictures in lightning style; Miss Madeline Collins, a beautiful soprano, sings two numbers in wonderful voice, and the Four Swifts score their usual success with their clever comedy juggling.

"KISSES."

At the Victoria Palace.

Let the shy, the diffident, and the hesitating male lover despair no more, for the solution to successful love-making is at hand! The discoverer and exponent of this long-felt want is the eminent American comedian, William Gaxton, whose comedy sketch, "Kisses," was produced for the first time in this country at the Victoria Palace on Monday evening, and let us hasten to add that it should be seen not only by those coming within the aforementioned description, but by all who are on the look-out for, and can appreciate, something of a novelty in the line of music hall sketches.

A young man, not unversed in the art of dealing with the opposite sex, and blessed with his fair share of self-confidence, is discussing a book he has recently been reading with a pal. The subject of this valuable work is that of love-making, and the author makes so bold as to say that, properly handled, *any* woman can be induced to kiss her male partner, whereupon our hero—as he certainly deserves to be called—accepts the wager of his friend to make the attempt. The scene of action is a dance, where he is discovered with one after the other of the four lady acquaintances that his friend arranges for him to meet. First he is seen with what presumably is the easiest line of conquest—the flapper; then with a middle-aged dowager, whose grey hairs cover a still youthful mind; next with a shrewish and strong-willed maiden; and lastly with a demure but level-headed young lady, who all but brought about his downfall. The tactics he adopted to overcome the feminine modesty of this quartette—all of them of different types, and requiring vastly different "treatment"—it would not be fair to disclose: Suffice it to say that the artist's easy nonchalance and clever acting throughout have the effect of making the situations appear perfectly natural, and not nearly so far-fetched as one would imagine.

The sketch is performed on a semi-darkened stage, effectively lighted, and with a black back-cloth.

DR. WALFORD BODIE.

At Islington Empire.

Fresh from triumphs at Woolwich comes the famous Dr. Bodie. It is not given to every entrepreneur to provide not only the principal turn in his own show, but also the entire company for the entertainment. This is what that versatile and gifted artist, Dr. Walford Bodie, does. Dealing in "magic and spells," mirth-maker-in-chief of the world of wizardry, a man of many parts is Dr. Walford Bodie, and, assisted by the charming Mlle. Tesla and his merry mediums, he keeps the house rocking with laughter. His hypno-electrical séance is not all laughable, for the experiments in electrical receptivity by Mlle. Tesla are thrilling and apparently dangerous in the extreme, but Dr. Bodie claims that these experiments are very useful in scientific treatment of disease.

He illustrates the efficiency of the electrical current as opposed to the knife for surgical experiments—240 million volts with joined-up handles and by sheer physical force and will-power releases himself, a truly dangerous (to himself) and convincing exposition. After this the fun begins at the expense of his committee through the medium of Mlle. Tesla, the electric girl, and it is screamingly funny to see the summary fashion in which the most sceptical are convinced of the authenticity of the girl medium. Lighting a cigarette from the nose of a man thus electrified is quite easy, and the final pantomime of mesmerised electrified disgruntled mediums is truly ludicrous. Dr. Bodie conducts all his experiments in most courtly and urbane fashion.

Cissie Shearer is a dancer who, as a terpsichorean middy in somewhat unconventional garb, hornpipes to our hearts' content, and then gives a sword-dance in kilts. Winnie Russell, vocalist, gives us a taste of her quality in operatic selections, and is much appreciated. The Great Wieland, the famous dexterous humorist and juggler with hats, balls, cannon, plates and other things, and evinces a wonderful natural drollery and talent. Kitty Stewart, society entertainer, was deputised for by Stuart and Allison, who scored in "You, Only You" and other selections.

Harry Champion, the quick-fire comedian, carols gaily of his "Mallaby-Deeley Suit" and how it was "I Enjoyed It," and other ditties which went well. The Clovelly Girls, club manipulators, are among the cleverest and fleetest of their kind, and much applauded. Alan Martin and Tony Castle, in their unique entertainment, gain great applause with their vocal and pianoforte contributions, including "The Bells of St. Mary" and "Granny." Frank Preston, comedian, also scores.

"MANY HAPPY RETURNS."

At the Metropolitan.

"Many Happy Returns" is a sparkling comedy revue in seven scenes, and was presented for the first time in London at the Metropolitan on Monday evening last. It has a simple but coherent story, admirably connected throughout the seven scenes, and mainly concerns the comical, and at times awkward, adventures which befall a couple of dustmen as a result of their sudden rise to affluence, owing to their discovery of valuable jewels, and the resultant reward attaching therto. Of course, the first thing they do—as would anybody else similarly situated—is to pay a visit to the tailor in order that they may the better "suit" their new sphere in life, the result of their visit from a sartorial point of view being one of the drollest of the many funny situations provided during the meteoric rise of the humble couple from the gutter to the "upper succles," and their subseruent happy return to earth—which provides the "many happy returns" of the title.

The Brothers Egbert as the two dustmen have ample opportunities for the exploitation of their droll humour and clever knockabout business, and, as they are rarely absent from the stage during the two hours' run of the piece, it follows that a feast of clean fun and clever acrobatics results. They are admirably supported by Mr. Reg. Wentworth as the jeune premier, with Miss Helen Manners and Doris Dorane in the principal female rôles; other clever impersonations being given by Mr. William Taylor, as the tailor; Miss Peggy Whitty, who is responsible for a clever scene; Miss Vina Lester, Mr. Frank Gillette, and a number of clever people. The chorus is comely and animated, the scenery pretty and appropriate, and the musical numbers the latest productions of the leading houses. Among these may be specially mentioned "When I Get the Money" (Doris Dorane), "Dapper Dan" (Helen Manners and Reg. Wentworth), "My Diving Girl" (Reg. Wentworth), "Baby Vamp" (Doris Dorane) "Faces in the Fire" (Helen Manners and Reg. Wentworth), "Say it With Music" (Doris Dorane), and "Your Pretty Lamp-Shade Gown" (Helen Manners and Reg. Wentworth). Altogether, as our neighbour in the stalls remarked, "a rattling good show."

"TWO OF EVERYTHING."

At the London.

Harry Shield's new sketch, "Two of Everything," was successfully produced on Monday at this hall. It is a clever burlesque by Capt. Felix Malone. Harry Shields is a gentleman's gentleman, or a batman with spats on, as he describes it, to a bachelor. As he ruminates on his duties he breaks out in song, "I've Got It," about his adventures in a lunatic asylum with a syren in reference to a supposed somnambulistic lady burglar. Nora Harrington, as a fair one, enters the flat and makes herself very much at home. She discovers the man-servant in hiding, and covers him with a revolver, mistaking him for a burglar. Obtaining possession of this weapon, he turns the tables on her, and compels her to disrobe. A ring at the 'phone apprises Bill that Muriel Hargreaves, which the young lady avers is her name, is his governor, Captain Desmond's, fiancée, and he tries to repair his mistake forthwith. He speedily finds, however, that he has been hoodwinked, and it is not Muriel at all, but an old flame of the Captain's, who is intent on blackmail for some old love letters tied up in blue ribbon. He thinks she will be unable to escape, as she has only a dressing gown to cover her disrobed figure, till she explains that on these occasions she always carries "two of everything" with her, and is thus able to escape. The farce was enacted in spirited fashion, and in just the right mock-heroic style suitable to such productions, and was very well received. Also here are Will Hay and company in the comedy sketch, "The Head of St. Michael's," a highly amusing production. Fred Brezin, the Anglo-French humoristic entertainer, is interesting, and scores both in his manner of speech and his droll and clever performances. Connie Browning, revue artist, with songs, is well received. Dal Keith, the caricaturist in "Songland," featuring old-time singers illustrated on canvas to music, meets with success. The Maldens, in comedy cross-talk, are very smart, and in the battle of wits and tongues the lady holds her own. Eileen and Marjorie, in a tumbling act, win applause, and other attractive turns are Niblo's talking birds, and Lawson Fraser and Marjorie Speed in their song scena, "The Quarrels"; they sing remarkably well.

WOOD GREEN EMPIRE.

That music hath not only charms but has still undoubted attractions for a vast number of people is proved by the full patronage which the programme at the Wood Green Empire is securing this week, and wherein musical items predominate to a considerable extent. There are, for instance, the Elliott Savonas, who, although they bring into use several certainly original kinds of instruments, get "the concord of sweet sounds" out of them, to the evident delight of their audience. These artists form a family group, and they present a decidedly smart turn. It has been said of them that "they can play almost anything on anything." Costumes, scenery, and a variety of stage lights provide additional effect to the act, which is under the title "The Garden of Harmony."

A Russian violinist, Malvina, contributes to quite the high class portion of the programme, playing several selections from works of some of the most eminent composers. Malvina is welcome to the variety stage, where she is likely to add to the popularity of instrumental performances, although she styles herself "just a fiddler."

Another favourite among the musical turns is Patti Loftus, who not only sings with very pleasant effect but dances gracefully. Olivette is a success in a song scena, under the title of "Past and Present." Her posing, in illustrating "The Last Rose of Summer, is very artistic. Kenneth Maclaine, in song, story and monologue, has quite a popular reception. Billy Leonard is as funny as ever with his burlesque of a sailor, and he also dances cleverly at the conclusion of another song.

Sam Laveen and Billy Cross convulse the audience as they proceed to introduce Roman sports and pastimes "as they were not in the days of the mighty Cæsars." The details in this scene are, however, very modern, even to the extent of a telephone being used in the course of arrangement-making. Torino, "the master juggler," elicits a full share of applause.

CAMBERWELL PALACE.

A programme brimming over with talent such as makes it almost invidious to individualise so far as merit is concerned, is a feature of this well-managed house during the current week. Strangely enough, it is almost a masculine show, for there are only three ladies appearing. Although weak in numbers, the fair sex are strong in quality. There is the prettily-gowned Lucille Benstead, sweetest of singers, shortly to leave us for South Africa. Ably supported by Mr. "Dick" Crean's masterly conducted orchestra, this accomplished vocalist sang of the "Golden Dreamboat" and "I Shall Remember Your Kisses," finishing with an operatic aria. In a different category is Caro Magda, who does daring things in a swinging trapeze, while the only other lady is that clever little dancer Vesta, with her no less skilful partner, Frank, both straight from Coliseum triumphs.

Excellent turns are Lake and Barrasford, jovial fellows both, with just one tender interlude, entitled "Little Chatterbox." They will not receive a warmer welcome anywhere. Fyne and Hurley kept the flag flying for the male side in a laughable episode regarding the romantic philanderings of an alleged opera singer. Ernest Hastings spent a few minutes at the piano to everybody's delight. He has some original songs marked by real comedy, and a Lancashire dialect effort, "You Do Look Queer," provoked the heartiest of applause. Harry Taylor has an inconsequential air which serves him in good stead in his stories and songs; while the laughter of the evening reaches its climax in two burlesques, presented by Will Collinson and Co. One deals with the "fortunes" or misfortunes of some itinerant musicians, and the other, entitled "A Member of Tatt's," embodying the presentation in ludicrous dress of "Cowsnake," the jockey creates tremendous fun.

NEW CROSS EMPIRE.

At the New Cross Empire, that popular South London house of varieties, proceedings here opened on Monday evening with the Three Equals, with their physical culture act, which earned a call before the curtain. Spencer Ward and Gertrude Long followed, and gave their unique entertainment, for which they earned hearty applause.

Then came Gwladys Stanley and her Little Sunbeams. This is a very pretty turn, with some excellent music, with the costumes, which are very chic, by H. and M. Rayne. The opening song, in a scheme of black and white, was exceedingly pretty, and the little ones played up to Miss Stanley most fetchingly, and danced charmingly. An Indian dance, with a song by Gwladys, was a number that went well, and earned a call before the curtain.

Dooley and Storey gave some funny business with a cart and two slates, and some clever lariat swinging and dancing added to the success of this act. Fortunello and Cirillino are very clever tumblers, and get a lot of fun out of their antics. As knockabout they are hard to beat. Gillie Potter kept the house in one ripple of laughter. His business with the blackboard was excruciatingly funny. The Flying Banvards, who brought the proceedings to a close, are adepts in the spring net, and many were the thrills the audience were treated to.

CHISWICK EMPIRE.

A cosmopolitan company this week provide a strong bill at the Chiswick Empire. All the way from the land of Omar Khayam comes the brilliant Persian pianist Kharum; his excerpts are well chosen, and his skill as an executant calls for undivided praise. Then there is the wonderful Japanese troupe Yamayama, who bring their marvellous show of skill and dexterity and promptly win favour. Dudley Dale is very popular with his merry stories and his quaint steps, while Erne Warran and Evelyn Brewster are magnificent in their musical mélange, "A Musician's Nightmare." A clever couple—they work admirably together. Much enjoyment, too, is derived from the wonderful dancing of Rita Moore and Leon Lewisoff, who merit all the applause showered on their efforts. A host in himself, Walter Williams creates infectious merriment, and his success is never for a moment in doubt; and Austin Rudd is here with his Couesque skit, "The Auto-Suggestion Cure"—a mirth-maker of acknowledged skill and irresistibly funny. George Jackley, with good numbers and amazingly funny gags, keeps the house rocking with merriment.

FOR NOTES on FELDMAN NUMBERS

See page 20.

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SONGS AND SINGERS.

Lawrence Wright Music Co.

From all over the country letters telling of the success achieved by Lawrence Wright numbers are pouring in. "Rainbow," "Golden Dreamboat," and "Sally" are always sure of a hearty reception wherever they are played.

Mr. J. Haydn Jackson, writing from the Hippodrome, Accrington, says that "Rainbow" and "Sally" are always big successes and sure applause-getters.

Mr. H. Renton Gardner, musical director, Olympia, Shoreditch, is making a special feature of "Golden Dreamboat" with his famous "Stroh" violin and orchestra. He has also been featuring "Sally" with immense success. The audiences were delighted, and encored them at every performance. The introduction of the "Stroh" violin as a solo instrument adds an extra charm to the splendid rendition of these numbers.

Miss Gertrude Kaye, who is now playing in "Sammy in Society," is also making a big hit with "Sally," whilst she gives a delightful rendering of Worton David and Horatio Nicholls' big ballad, "That's How the World Was Made." This week, at the Hippodrome, Liverpool, she is making a great success.

"That's How the World Was Made" is also a big feature with the Albert Vivian Peake Company, and this week they are scoring heavily with it at the Tower, Morecambe.

Another number which is well to the fore is "Masks and Faces." This number is a big feature with the Brooklyn Comedy Four, and on the occasion of their command performance at Marlborough House on July 6 it was a big success for them. At the Empire, Swansea, this week, they are again scoring heavily with this number.

Albert Broughton, who was appearing at the Hippodrome, Bristol, last week, produced two numbers from the Lawrence Wright house, "Hard-up Street" and "I Want a Holiday with a Real Nice Girl," with instantaneous success.

Concert parties, too, are very successful with Lawrence Wright numbers, and from Margate comes news of Harry Gold's Entertainers' success with "Sally" and "Golden Dreamboat," both of which are big winners for them.

The Yachtsmen, of Ramsgate, have practically an all-Lawrence Wright programme. Their big features include "Sally," "Golden Dreamboat," and "Hello! Old What's-a-Name," all of which are big hits.

Bernard Knowles states that he is requested to sing "That's How the World Was Made" at nearly every performance at Broadstairs. Miss Zoe Corner also renders "Golden Dreamboat" and "Sleepy Little Curly-Headed Baby" with great success, whilst Uncle Mack informs the Lawrence Wright Co. that "Sally" and "Tell Me that Story of Old Missouri" are the most popular chorus songs.

The West End Hotel Band and Dreamland Jazz Band acclaim "Sally" as the best fox-trot of the season.

Jan Hurst.

The Lawrence Wright Music Co. regret that owing to an error it was stated in their song notes last week that Jan Hurst was appearing with Fred Walmsley's Tonics at Victoria Pier, which was not the case.

Francis and Day.

Reports from the principal seaside and inland resorts are once again a replica of those of other years at the same season as to the success of the songs of the firm. At Blackpool just now such numbers as "Peggy O'Neil" and "Wherever You Are"—to mention but two of the current rages of the house—are pre-eminently in evidence, and the same is noticeable at all entertainment and holiday centres the coast round.

Dorothy Leigh, the charming principal lady of John R. Huddlestone and John Tiller's "Tip-Top" at the Blackpool Winter Gardens, is continuing her success with both "Wherever You Are" and "Say It With Music," which latter forms such an apt finale to Act I., and she also, in conjunction with that excellent vocalist Thomas Jackson, wins all hearts what time she joins in "Pickanniny Rose." That strong favourite Cissie Sullivan sings "Peggy O'Neil" with the vivacity and archness expected of her, whilst "Wigan Pier," a fine humorous song in the hands of a ditto artist, loses nothing when sung by Reg Bolton. "Stumbling," the novelty fox-trot par excellence, sung by Tiller's Twelve Palace Girls, evokes torrents of applause at each and every performance.

It is a far cry from Blackburn to Skegness, in Lincolnshire, but here again the spacious beaches are swarming with happy holiday-makers who have taken to their hearts the popular songs from headquarters, and here again "Peggy O'Neil" and "Wherever You Are" are largely to the fore. There are others, it is true, but that is only natural when the fact is known that Fred Clements—foremost among entrepreneurs on this coast—is working no fewer than fifty of the songs of the firm at the various "pitches" under his banner.

At the Tower, Morecambe, Vivian Peake and company are delighting thronged houses with the artistic entertainment so well known as "One Fleeting Hour," a fine rendering of the firm's new ballad, "The Dawn is Mine," eliciting great applause at each performance.

At Perth, where Belle Sylvia is this week appearing, "Dapper Dan," recently added by the artist to her repertoire, has proved a winner.

Elsie Bower, who is this week at the London Coliseum, and who has recently added the firm's new song, "Come Down and Finish the Baby," to her current budget of numbers, is making a big hit with "Chili Bean."

"Julius," and "January, February, March (It's Nothing To Do With You)," were much to the taste of Alhambra audiences last week, Walter Williams being the singer.

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NEXT WEEK'S CALLS.

MONDAY, JULY 24, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR AUGUST 14 NOW DUE.

ALBANY WARD THEATRES, LTD.
Note.—Rehearsal at all theatres at 1 p.m. All artists must attend.
SALISBURY PALACE. — Mark Coney, Calland and Hooper.
WEYMOUTH JUBILEE HALL.—Royal Productions (under the direction of Wm. Revill) present "Gay Ostend."
YEOVIL PALACE.—Dawn and Derris.

RAYMOND Continental Tour.

BAWN CIRCUIT.
EDMONTON EMPIRE (rehearsal, 4).—Mrs. Kimberley presents "Twiddley Bits" revue.

BOSTOCK TOUR.
NORWICH HIPPODROME (rehearsal, 2).—Get Rich Quick Productions present "Bubble and Squeak."
NORWICH THEATRE ROYAL.—Carlton Wallace's Repertoire Co.
PAISLEY RINK PALACE (rehearsal, 12).—The Rovas, the Two Macs.

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.
CAMBERWELL PALACE (rehearsal, 12). Haley's Juveniles, George D'Albert, and company as booked.
CLAPHAM GRAND (rehearsal, 12).—Scott and Burnham, Harry Hemsley, and company as booked.
CROYDON EMPIRE (rehearsal, 12).—Lionel Bute presents "Bull Dog Drummond."
HOLBORN EMPIRE (rehearsal, 12).—Lake and Barrasford, Jack Lane, Jock Mills, George D'Albert, and company as booked.
ILFORD HIPPODROME (rehearsal, 12). Oswald Cray presents "The Mormon and His Wives."
ISLINGTON EMPIRE.—"Peg o' My Heart."
KILBURN EMPIRE (rehearsal, 12).—Lake and Barrasford, Victor Andre, Victor Kelly, and company as booked.
LEWISHAM HIPPODROME (rehearsal, 12).—Arthur Gibbons presents "The Rotters."
PALLADIUM.—"Rockets."
POPLAR HIPPODROME.—"Paddy the Next Best Thing."
SHOREDITCH OLYMPIA. — "Dr. Bodie," Harry Champion, Martin and Castle, Great Wieland, Clovelly Girls, Kitty Stewart, Russell and Sheared.
WOOLWICH HIPPODORME. — "Oh, Laugh!"

MACNAGHTEN CIRCUIT.
Rehearsal at all halls at 12 o'clock.
BLACKBURN.—Jeavon and Jena, Four Richards, George Hyam, Renee and Godfrey, Griff, Rich Taylor, Balladmongers, "Lady in Black."
BRADFORD.—Sisters Dinnie, Izuka and Partner, Bond Rowell, Susie Marney, Connie Browning, Mangin and Kerbel, Duncan and Atkinson.
BURNLEY.—Company as booked.
CARLISLE. — Henry Lees, "Froth" revue.
HALIFAX.—Gar Kiddie's "It."
HUDDERSFIELD.—De Vola and Rex, 5 Wartons, Elwanger and company, Terry Wilson, Segue, Mr. Hymack.
LEICESTER.—Company as booked.
SOUTHAMPTON.—"Heart of a Jew," Tom Gott, Adams Duo, Sinclaris and Dalva, Nat D. Ayer, Willy Wally.
WARRINGTON.—Miller and Canning, Hugh Ogilvie, Maple and May, Geddes Bros., Martyn and Florence, Beswick Twins.

RAYMOND London Shortly.

MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Loch and Lomond, Herbert Cave, The D'Ormondes, Grock and Partner, Frank Le Dent, Tom E. Hughes, Dorothy McBlain.
BIRMINGHAM GRAND (rehearsal, 1.—Tom Clare, Mutt and Jeff, Pimple and Co. in "Her Ladyship," Joe O'Gorman, We Three, Cornalla and Eddie, Sammy Shields.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Les Whitely Four, Dan Polo.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The Anserouls, Florence Yaymen, Manny and Roberts, Billy Wells and Eclair Twins, Haydn Wood and Dorothy Court, George Lee, Rich Hayes.
CARDIFF EMPIRE (rehearsal, 1).—Johnny Fuller, Tucker, Bert Levy, White, Black and Useless, Max Darewski, The Rendezvous, Daisy Wood.
EDINBURGH EMPIRE (rehearsal, 12).—Barrett and Knowles, Les Brisson, Eddy Duo, Nellie Wigley, Wal Langtry, Basil Lynn and William Howland, The Femina Quartette.
FINSBURY PARK EMPIRE (rehearsal, 1).—Varney and Butt, The Flying Banvards, Sybil Vane, Val and Ernie Stanton, Gaston Morel, Franco Piper, Ten Loonies.
GATESHEAD EMPIRE (rehearsal, 1).—Coram, Lole and Her, Victor Bellon, Kenna Brothers, Harry Gunn, Adam Tomlinson.
GLASGOW ALHAMBRA (rehearsal, 11).—Trix Sisters, Yorke and Adams, Macford's Mysterious Clock, Frank Fay, Calvin and Vernon Kiralfy, Kavanagh Trio.
GLASGOW EMPIRE (rehearsal, 11).—Nella Allen, Regal and Moore, Jay Whidden, Tom Edwards, Mart and Peo, Barker and Tarling, Stagpoole and Spier.
HANLEY GRAND THEATRE (rehearsal, 12).—Dick Henderson, Hayden and Nevard, Pat and Joan, C. W. Woltard, Harry Herbert, Golda-Penville Quartette, Henry Martinez and Co.
HULL PALACE (rehearsal, 1). — Alice and Roger, The Marvellous Popnescus, Hal Wright, Nellie Wallace, Robb Wilton, Gillie Potter, Lucille Benstead.
LEEDS EMPIRE (rehearsal, 1). — Jen Latona, Marie Dainton, Ristori and Partner, The Three Laurels, Malcolm Neil, Nelson and Nelson, Dan Whitley.
LIVERPOOL EMPIRE (rehearsal, 11).—The Wylie-Tate production "Bran Pie." Cast includes the Two Bobs, &c.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11). — Willie Rolls, Manuel Vega, The Duncan Sisters, Bransby Williams, Al. Herman, Finlay Dunn, King and Benson.
NEWCASTLE EMPIRE (rehearsal, 1).—Foster and Murray present "All in One," Jack Pleasants, Misguette and Maxly, Winifred Ward, George Formby, jun., Three Lottos.
NEW CROSS EMPIRE (rehearsal, 1).—J. W. Rickaby, Megan Brothers, De Havilands, Hanlon Charlos Troupe, Kiddy Kennedy, Cruikshank, Syd Howard.
NEWPORT EMPIRE (rehearsal, 1).—Witt and Stevens, Du Calion, Chick Farr, Fred Cooper and Co., Two Ascots, Irene Ponso, Leipsig.
NOTTINGHAM EMPIRE (rehearsal, 1).—"A Whirl of Girls," Vine and Russell, Violet King, The Hadens, Four Serierse, Fyne and Hurley, The Westwoods.
PRESTON EMPIRE (rehearsal, 11).—The Macdona Players, in Bernard Shaw Repertory.
SALFORD PALACE THEATRE (rehearsal, 1).—Harry Firth presents "Oh! Dolly," Nellie Maguire, The Martinis.
SHEFFIELD EMPIRE (rehearsal, 1).—Ben Beyer, Penrose and Whitlock, Elsie Bower, Will Evans and Co. in "Letting Off the Fireworks," William and Joe Mandel, Zetta Mor, The Robertys.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Dainty Danes, Ike and Will Scott, Kharum, Lily Morris, Nicol and Martin, Two Wittas, De Busse.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Jack Goodson's company in "Hullo! America."
STRATFORD EMPIRE (rehearsal, 1).—Wilson Hallett, Wallie Pearce, Yvette Rugel, Gordon and Ford, Les Nosselas, Edwin Lawrence, Gwladys Stanley.
SUNDERLAND EMPIRE (rehearsal, 1).—Lew Lake's company in "Splinters."
SWANSEA EMPIRE (rehearsal, 2).—Dusty Rhodes, Dolly Elsworthy, Charles Withers and Co., in "For Pity's Sake," Carr Lynn, Vic Sisters, Clifford and Grey, Enid Cruickshank.
VICTORIA PALACE (rehearsal, 11.30).—King Solomon, Junr., Muriel George and Ernest Butcher, Howard Rogers, Stella Magni, Marjorie Fulton.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Duncan and Godfrey, Herbert Lee, and pictures.

STOLL TOUR.
(See page 19.)

RAYMOND Touring France.

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Frivolities."
BRIGHTON HIPPODROME (rehearsal 12).—Ruby Norton, Oswald Bemand, Bel-Air Trio, Derra de Moroda, Levoie and Moran, Fred Barnes, Clarke and Ritchie, Ernest Hastings.
LEEDS HIPPODROME (rehearsal, 12).—"Tit-Bits," Jean Andrews.
LIVERPOOL HIPPODROME (rehearsal, 12).—"Jack of All Trades."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Broadway Jones."
PORTSMOUTH HIPPODROME (rehearsal, 1).—Lowdini, Dainty Doris, Harry Tate and Co., Chinko and Kaufmann, Fred Russell, Rich and Galvin, Langley Bros.
SHEFFIELD HIPPODROME (rehearsal, 12).—Charteris and Dickson, Daisy Griff, Fern, Bigelow and King, Billy Bennett, Hill and Quinnell, Young and Bernhart, Douglas and Jones, Gaston.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Syd Walker, Elida Morris, Iris and Phyllis, Kilroy and Childers, Frank and Vesta, Elsie Gregory, Eddie Montrose.
SOUTHEND HIPPODROME (rehearsal, 12).—Marie Lloyd, Theo Ward, Scott Sanders, Nina Martin, Enzer Duo, Cornelius and Constance, Harry Bedford.
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Lads of the Village."

MISCELLANEOUS
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. J. Collins presents "A Trip to Paris."
ALDERSHOT ALERED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, Stanhope Theatre).—Moscardini, Clifford and Lewis, Moyes and Mayes, King and Conway, Edie Gray, Billy Rufus, Harry Melody, Clare Pledger, Percy Leslie, and pictures.
ASTON HIPPODROME (rehearsal, 12).—Lew Lake's "Splinters" (Red Company).
BRIDLINGTON SPA.—Rupert Lister and Co.
COVENTRY HIPPODROME (rehearsal, 1).—"The Fun Shop."
DERBY HIPPO.—"Crackers" revue.
DUNDEE KING'S THEATRE (rehearsal, 12).—Eric Randoloh and Lady, the Pall Malls, Arthur Jacobson, Freddy Regent and Kathleen Taynton, Eleanor Kendall, Melt and Bray.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Behind the Scenes."
EXETER HIPPODROME.—Miss Vera Wooton, Foster and Ninon, Fred Brezin, Maple and Burnell, Arthur Melrose, Remlan.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Andrew Melville presents "The Savage and the Woman."
LLANDUDNO PALLADIUM (rehearsal, 11).—Hilda Glyder, Caron Troune, Marie Lawton, Billy Danvers, Tom Taylor, W. J. Watts, Halma. Will artists who are playing the Palladium, Llandudno, kindly note that rehearsal in future is at 11 o'clock?
THE LONDON SHOREDITCH.—The Cambrian Singers, direction Towyn Thomas, Young Stan, Manoel and Francois, James Hunter, Karr and Kooney, Ada Cerito, Ross and Mayer, Malvina, Major Wix.
LUTON PALACE THEATRE (rehearsal, 12.30).—Doris Ashton, Gerrard and Kray, Fay and Fay, Vasey and Ramsay.
PENGE EMPIRE (rehearsal, 12).—"A Pair of Silk Stockings."

HOLBORN EMPIRE

Mr. Harry Day's revue, "Spangles," is the attraction here this week, and very popular it proves, for a crowded first house on Monday gave it a fine reception. From the opening scene, "Spangleton," to the closing item, "Fruit Salad," "Spangles" is a feast of good things. That popular comedian, George Clarke, is at his best. In the toyshop scena and the telephone exchange he keeps the audience in roars of laughter. Miss Isabelle Dillon supports Mr. Clarke in most of the comedy scenes, and is a big success. Miss Norah Dwyer acts with vivacity and charm throughout the show, and scores heavily in "The Cottage of Dreams" and "Valentine" numbers. Mr. Walter Newman adds his quota to the general success—he is particularly funny in his "explanation." Mr. Gerald Osborne also makes good in a variety of rôles—he is a light comedy merchant of merit and has a fine voice. The Misses Hilda Newsome and Josie Howard and Mr. Frank Major all add their quota to the general success, whilst some capital dancing comes from Pietro and Anna Cuka and Myra Mackenzie. The Syncopated Jazz Five, and a good-looking chorus, work well. Mr. W. Vere Harker is musical director for "Spangles."

SHEPHERD'S BUSH EMPIRE.

There was no sign of depression at this popular hall at the second performance on Monday, for the house was crowded, many standing in all parts of the theatre. Turn after turn on the excellent programme received enthusiastic applause. That "crazy comedy band," the Ten Loonies, gives a wonderfully fine show, in which good music is combined with the most amusingly ridiculous comedy. At the close of the act the applause simply would not die down, and Mr. R. W. J. Harris, who presents the turn, was compelled to make a speech, in the course of which he made the interesting statement that the company has not been out of work one week for seventeen years.

A picturesque and entertaining act is that of the versatile Sutcliffe Family, who appear in a scena, entitled "A Highland Reception." The company consists of two ladies and seven gentlemen, all attired in Scottish national costume, and their work includes the playing of bagpipes and drums, dances, singing, and some really marvellous tumbling. Manuel and Francois are correctly described as real eccentrics, their clever work obtaining for them a most hearty reception, and the two Megan Brothers, in red pierrot costumes, do well with songs, gags, dances, and banjo playing.

A beautiful girl, with a beautiful voice, is Miss Paula Destiny, an artistic young contralto, who is rapidly becoming extremely popular. She sang on Monday "If Winter Comes," and another charming number, "There's a Cottage in a Little Street." The audience insisted on still another song, and, before the "tabs," she gave a delightful little sentimental item, "Bless You!" Miss Destiny is beautifully gowned, and her turn one of great charm and talent.

Takio has a fine film showing all kinds of birds and animals, and, as they appear on the screen, he imitates the sounds each one makes in a remarkably realistic manner. Lucan and McShane, the gentleman a clever "dame," and the lady a pretty colleen, cause great laughter in their comedy scena, "Come Over," and Francini and Elsie Olloms, the former a brilliant player on the concertina and other instruments, and the latter a smart little conductor of the orchestra, who can also sing and dance, are rewarded with hearty applause.

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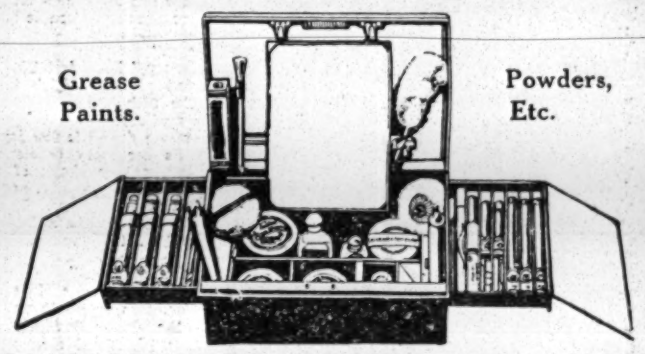
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CHATHAM EMPIRE.

The idea of something in the line of "mystery" drew a large audience to the Chatham Empire on Monday evening. Opening the programme are the Ingemanns, a very clever trio of Danish performers, whose playing on simple handsaws gains them considerable applause. They are also good hand-balancers and tumblers. John H. Russell provides an excellent intermission with his fine orchestra prior to the rise of the curtain on the Great Carmo and some of the cleverest as well as the most sensational illusions ever presented to the public. Alike as an English magician, Chinese conjurer, or a Persian necromancer, he is both weird and mystifying. From the apparent nowhere he nets pigeons, produces three monkeys from an empty box, and supplies the audience with free glasses of delicious port wine from a hollow cask. As he proceeds he becomes more and more mysterious. Entering an iron cage, he vanishes, and behold, a live tiger! Perhaps his greatest masterpiece is his "Persian Harem Scena," in which he introduces a charming vocalist, and a beautiful snake-dancer with three snakes coiled around her, together with a performance by the Four Arab Tumblers. His finale is a thrilling mystical drama, without words, of Oriental passion, love and hate. In this Carmo introduces a real thrill when, as the lover, he is thrown into the lion's den, only to escape unscathed from it; meanwhile the king of beasts has been made to disappear and reappear. The whole setting is most elaborate and is one of the finest spectacles ever placed on the stage.

MISS GWLADYS STANLEY

Miss Gwladys Stanley's delightful new act, which has already been most successful at Birmingham, Halifax, Leeds, Bradford, &c., and consists of four separate song and dance scenes, in two of which Miss Stanley is assisted by her Eight Little Sunbeams, is at the Empire, New Cross, this week. Next week Miss Stanley is due at the Empire, Stratford, and the following week at the Victoria Palace.

All the costumes for the act have been designed by Miss Gwladys Stanley and executed by Messrs. H. and M. Rayne, of London; special scenes have been painted by Mr. G. R. Hemsley, and her exclusive musical numbers are by Messrs. B. Feldman and Co.

In panto-time Miss Stanley plays Principal Boy, and last season made a big hit in the part of Prince Charming at the Prince's Theatre, Bradford, and is engaged to play Principal Boy at the Theatre Royal, Leeds, next Christmas. For the last three Blackpool seasons, Miss Stanley has been the leading lady in the late Fred Allendale's Central Pier Entertainers. During the war Miss Stanley gave her services voluntarily in order to entertain the troops, principally in Rugeley and Grantham; and after the armistice she went with a party to Germany to entertain the British Army of Occupation. Later, for some time, Miss Stanley entertained the American Army of Occupation, when she was offered engagements in New York.

"Slim" Jim Gibbon.

"Slim" Jim Gibbon, who made a sensation in Australia, will shortly be seen in the West-End.

Mr. "Jimmy" Glover is taking his annual cure at Harrogate.

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Week after: CHISWICK EMPIRE

FILM NOTES AND NEWS.

New Dickens Film—"The Lilac Sunbonnet" —"The Man from Blankney's."

New Dickens Film.

Dickens lovers of all ages will be interested in Thomas Bentley's film production, "The Old Curiosity Shop," which, released on Monday last, is now showing at the leading picture theatres. The pathetic story of Little Nell and her grandfather has always been a warm favourite with British readers, and the main thread of their adventures has been faithfully followed by the great Dickensian producer. Of the more humorous characters, Codlin and Short, Dick Swiveller and the Marchioness, with Mrs Jarley, of waxwork fame, come vividly to life upon the screen, while the sinister figure of the dwarf, Quilp, plays his malevolent part in realistic fashion.

"The Lilac Sunbonnet."

This charming British Butcher film, shown to the trade at the New Gallery on Thursday last, has its setting in the beautiful Highland scenery of Scotland. The hero is young Ralph Peden, a student of Divinity qualifying for the ministry, and the heroine a pretty girl named Winsome, who imagines she is the daughter of the elderly couple with whom she lives, but who later is made acquainted with the fact that she is the daughter of a man who had run away and married at Gretna Green his friend's betrothed sweetheart, her father being none other than the minister of the local kirk. This knowledge only comes as a result of Winsome and Ralph meeting and promptly falling in love with each other. According to the rules of the kirk the marriage of a minister with the offspring of such a marriage is expressly forbidden, but love finds a way out, and a happy union is not the only result, the reconciliation of the two men who for years had been bitter enemies being brought about. The acting is good all round, Miss Joan Morgan as the heroine and Warwick Ward as the hero being particularly well suited. The magnificent Highland scenery and some finely tinted moonlight scenes are an attractive feature of this excellent production. Marks, 9½.

"The Magic Cup."

This interesting Realart production, featuring Miss Constance Binney in the rôle of a warm-hearted, pretty but poor Irish girl, was shown at the New Gallery on Wednesday last. Mary Malloy, the girl in question, is employed as scullery maid at a fashionable hotel, the only thing of value she possesses being a silver goblet that finds periodically a home in the pawnshop close by when Mary is more than ordinarily "hard up." On one of these occasions a stranger is in the shop when the goblet is produced as security for a small loan, and it immediately attracts his keen interest owing to the crest engraved thereon. Head of a gang of crooks, he sees in this a chance of "raising the wind." The unsophisticated girl is persuaded by the gang that she is an heiress, and she is given a good time, in which all her late associates share. Mary, by her unselfish, sunny nature, brings about the regeneration of the crooks, one of whom turns out to be her own father, and the "magic cup" of the title is later the means of clearing up the mystery of the girl's origin, she being the heiress of an Irish nobleman of ancient lineage. The acting is good, Miss Binney being a charming heroine. Scenery and production equally good. Marks, 9½.

Harry Lauder at a Trade Show.

Sir Harry Lauder was present at the New Pavilion, Newcastle, for the Gaumont trade show of the "Bromhead Special Production," "The Little Minister," adapted from Sir J. M. Barrie's play. Sir Harry's arrival was recorded by the Gaumont Company, and the picture thrown on the screen following "The Little Minister."

"The Man from Blankley's."

The Gaumont Company, Ltd., has announced that the next "Realart" picture to be shown will be an adaptation of the well-known play in which Sir Charles Hawtrey made such a big London success, "The Man from Blankley's," written by F. Anstey. Robert Warwick, who is featured with Bebe Daniels, was for some time an amateur boxing champion of Los Angeles and San Francisco, and in a scrap his opponent in the film is Kid McCoy. Like the play, the picture has an abundance of fine comedy, and promises considerable success.

"Silk Hosiery."

In "Silk Hosiery," her latest Thomas H. Ince Paramount picture, which is to be released on the 27th inst., Enid Bennett is seen as a modiste's model—a romantic creature into whose drab life few joys have entered. But as her story develops, joys and tribulations, not to speak of thrills, come wit' whirlwind velocity, and the climax is a most surprising one. The scenes are laid for the most part in a fashionable modiste's shop in Fifth Avenue.

"The Problem Eternal."

This film, featuring Joe Moore and Eileen Sedgwick, was shown to an invited audience at the West End Cinema on Friday morning. It is of strong human interest, the great love of a young crook for his crippled brother forming the basis of the story. In one of his predatory ventures Joe, the crook, in order to provide funds for an operation which he hopes will effect his brother's cure, breaks into the very house of the doctor who performs the operation. When the latter learns that the thief is the only support of his little patient, he refuses to prosecute, and so sets a grateful man upon the right path again. A happy final scene shows the cripple as permanently cured and his brother a reformed man and prosperous farmer. The acting was good, a notable feature being the performance of a highly intelligent dog. Marks, 9.

Pollock's Portable Prologue.

So successful was the stage prologue to the "Man—Woman—Marriage" film at the Alhambra recently that Mr. Leon Pollock, the producer, was invited by Mr. Phillipson, of First National Films, Ltd., to extend the innovation to the provinces.

Mr. Pollock left London for Newcastle on Friday, the 7th, taking with him a company of ten performers, including the dancers, George Morley and Joan Goode, and the whole of the scenery and properties used at the Alhambra, and on Monday he presented at the Pavilion, Newcastle, an elaborate prologue to "Man—Woman—Marriage" almost identical to that staged in London.

TO FILM PRODUCERS.

THE AMAZING STORY OF THE LIFE OF MR. HORATIO BOTTOMLEY,

Appearing in the "*News of the World*."

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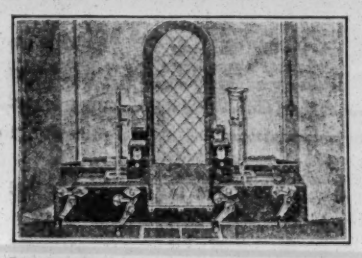

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THE WEEK'S RACING.

Liverpool and Hurst Park.

THE LIVERPOOL CUP.

We saw a grand race for the Eclipse Stakes last week, between Golden Myth and Tamar, the issue hanging in the balance until the last stride. The race has always been one to bring the very best horses in training together, and it has had the unusual good fortune so far as these weight-for-age events are concerned that on several occasions the struggles for the great prize have been such as to make them historic. That between Ard Patrick and Sceptre will never be forgotten by those who saw it, with the two champions contesting every inch right up to the winning post, and the Derby winner of that year toiling home third, lengths in the rear. Then what of the dead-heat between Lemberg and Neil Gow in 1910, and the terrific set to between Prince Palatine and Stedfast in 1912, culminating in what was thought at the time a lucky win? Older enthusiasts still will remember the excitement when Orme just had the better of Orvieto in 1892, immediately after recovering from the episode which prevented his running in the Derby.

Well, we did not quite get there this journey, but Tamar gave us a real good spin, and the advice that Monarch each way was worth doing carried no loss. Both these are sure to make good before long, and should be followed up.

Golden Myth, the winner, has established a record that is not likely to be beaten for many a year to come, if, indeed, it ever is beaten. A Queen's Prize, an Ascot Vase, and Ascot Gold Cup, and Eclipse Stakes the last three off the reel; surely he has done enough for glory. He now goes to the stud, where he may break more records.

We scored in the British Dominion Stakes with Town Guard, a grand colt that is certain to make a big name for himself with ordinary good fortune. Whether he would have gained so easy a victory as his five lengths at the finish suggests is open to doubt had Cos got away on equal terms. The latter is a grand filly, and the pace she put in to make up for an extremely poor beginning was an eye-opener. Whereas Town Guard got away with a flying start, a bad bump put her all abroad when the tapes went up, and she lost at least half a dozen lengths, as a consequence.

Dragoon, whose defeat led to some unpleasantness at the last meeting, again gave an exhibition of mulishness, or cowardice, in the Coombe Plate, and as a result, after the race had looked all over bar shouting, he was caught on the post and beaten a head by Pictura.

East Tor obliged by winning his race running away, and this, with Town Guard, kept our boat afloat.

We have a heavy week's racing in front of us, with a magnificent programme over the three days at Liverpool, an attractive two days at Hurst Park, and Glorious Goodwood next week. There should be some good winners to pick up, and we hope to gather a fair share of the plums.

The Liverpool Cup.

(Run Fri., July 21; Dis., 1m. 2fur. 170yds.)

Square Measure won the Liverpool Autumn Cup in 1920 under 9st. 2lb., after a brilliant sequence of victories in other events, to include the Royal Hunt Cup. Could we but see the Square Measure of that period there would be little need to look elsewhere for the winner. That, however, is surely past praying for. Judging by results over the past two seasons he is no longer the horse of old. Last year his sole contribution to his corn bill was the winning of a little race at Ayr, his other ventures resulting in failures to get into the first three for the Kempton Jubilee, the Liverpool Autumn Cup (won by Crevasse) and the Markeaton Plate at Derby. In each case, however, he was carrying unfair weights, 9st. 6lb. to the 8st. 4lb. of Paragon, in the Jubilee, 9st. 3lb. to the 7st. 9lb. of Crevasse in the Liverpool Cup, and 9st. 5lb to the 7st. 11lb. of Humpty Dumpty at Derby.

This season his three attempts have resulted in the winning of a little race over a mile and a-half at Haydock Park, and a second to Collaborator for the Trial Stakes at Ascot. He is not yet a spent force by any means, but this is a high-class handicap, and no horse weighted with 9st. can afford to give points away.

Crevasse, after winning the Liverpool Autumn Cup from Blue Dun, largely owing to the latter meeting with a lot of interference, ran unplaced to Aymestry for the Derby Cup, and to Blue Dun for the Manchester November Handicap.

This season she put in a fair fifth to Chivalrous for the Chester Cup, giving the latter 14lb., and subsequently was unplaced to Golden Myth for the Ascot Gold Cup. That hardly looks a suitable prelude to victory in a race of little more than half the distance, but the mare is reported as very well, and the horses for courses theory carries special significance at Liverpool.

We do not think either Corn Sack or Roman Fiddle will last the distance at the pace they will go, nor do either Bumble Bee or Evander altogether appeal, as, although on their best form they would be palpable dangers, they have neither of them shown any tangible form for a long time.

Evander, on his third to Crevasse last year and subsequent victory in the Clock Tower Handicap at Leicester and splendid fourth for the Manchester November Handicap, is one of the best, if not the best, handicapped horses in the race, but his performances this season have been disappointing, and the fact that he is reported as not himself just at present is another disturbing item that makes us fear to stand on him outright.

Stratford is palpably a tremendous danger, despite his 7st. 13lb., which is a big weight for a three-year-old. He was unlucky to miss winning the Royal Hunt Cup, but made handsome amends by running home an easy victor of the Duke of Cambridge Handicap, in the style of a real good colt, from some of the fastest handicappers in training.

Orpi is an uncertain character that interlards occasional brilliant performances with poor displays, and even if he shows at his best here we doubt his lasting out the full distance at the pace they will go. Vertigo is another erratic customer with no special relish for a struggle. We shall pass the pair of them.

Royal Alarm is probably a better horse now than ever before. Hard ground last year prevented him being brought to his best, but this season he won the Nottingham Spring Handicap, and, while the mile and a quarter there was not quite so far as he will have to travel on Friday, we do not think that the extra distance will trouble him. The question rather is whether he is quite class enough for some in this company.

Clochnaben has won three races over a mile this year, starting off with a selling plate, after which Mr. White acquired him for 900 guineas. He will find this a different business to beating Landorf, Varinka, Hark Forrard, and horses of that character, and we shall pass him.

Of the rest, Eaglehawk ran well in the Eclipse Stakes, and Lord of Burghley is given a sound chance if there was ever fair reason in fancying him for the Derby.

We take Square Measure, Crevasse, Evander, Stratford, Royal Alarm, and Lord of Burghley as the pick, and shall stand on

STRATFORD

to win, looking to Crevasse and Lord of Burghley as the principal dangers.

Hints for the Week.

On Wednesday a good race should be seen for the Molyneux Stakes, and if ORBY'S PRIDE, who ran second last year, throws down the challenge instead of waiting for the Stewards' Cup, he will want a lot of beating. Next we like Tetrameter, who is also now at his best. At Lanark SON O' LEE holds a nice chance for the Lowther Handicap Plate. He will win soon, and should be followed here. IMPETUOUS holds a nice chance for the Cleghorn Maiden Two-Year-Old Plate.

On Thursday, for the Lancashire Breeders' Produce Stakes, PORUS, second to Cos at Newmarket, should be backed each way. Several smart ones finished behind him at headquarters. The Liver Plate is open, but the improving BACKWOOD will want beating. He stays thoroughly, and is improving daily.

On Friday the Liverpool Cup has been dealt with. We stand on STRATFORD as something approaching a good thing. The Atlantic Stakes will want winning, but with his pull in weight with those near the top GRANELY holds a magnificent chance of atoning for the fiasco at Sandown, where he was hopelessly left. This easy course will suit him well.

At Hurst Park have a little on our old friend FLINT JACK for the Lambton Gold Cup. You are sure to get a real good spin. The danger is Law Court, and a real danger, if he runs.

On Saturday at Hurst Park ACTIVE LAD may want a lot of beating for the Kingston Handicap Stakes, and MY OWN each way is worth supporting for the Hurst Park Two-Year-Old Plate. At Eglinton IMPETUOUS is worth a trifle in the Garnock Two-Year-Old Plate.

Goodwood will be on us before our next issue, and in our opinion PHARMACIE will want a lot of beating for the Stewards' Cup. Next to her we like whichever Leach relies on of Isle of Wight or Morning Light. The Charlton Welter may want winning, but STICK IN THE MUD will want beating whatever runs, and we accord him the vote.

SUZANNE ON THE SCREEN.

The inimitable Suzanne Lenglen, having gained the supremacy of the tennis world by her play, decided, on invitation, to exhibit her prowess upon the screen so that the many thousands of her admirers who would be glad to study her technique and her strokes in detail may be afforded the opportunity. The film was taken on Thursday morning by the Stoll Company. Eighteen hundred feet of film were taken, partly on the courts of the Willesden Green Tennis Club and partly on a "court" made up for the purpose at the Stoll Studio at Cricklewood. This last measure had to be adopted on account of the sudden interference of rain. Mlle Lenglen was photographed playing a set of singles and a number of close-up scenes were taken of her most effective strokes, and even of her expressions, including a remarkable picture of her eyes. Interviewed afterwards, Mr. Jeffrey Bernerd, the Stoll Company's managing director, said that he found Mlle. Lenglen one of the most charming and most sporting women he had ever met.

Parts of the film are to be shown in "slow motion," so that every detail of certain phases of the champion's play can be noted and valuable instruction thus imparted. The subject is to be entitled "Tennis, and How to Play It, By Suzanne Lenglen." It is to be released for public exhibition all over the country next month.

ZOO FILMS.

For many years the famous animal city at Regents Park has been forbidden territory to "lay" motion picture photographers of every kind, the only motion photography permitted there being that by the official operators attached to the Zoological Society. As the exhibition of their photographs and films has been strictly confined to the Fellows of the Society, their public, and indeed their national, value has been practically nil. But all this is to become a thing of the past, the British Instructional Films, Ltd., have just been appointed the official kinematographers to the London Zoological Society, and will have the exclusive handling not only of all the forthcoming films to be taken at the Gardens, but also of the unique series taken there during the last ten years by the Society's official kinematographer, Mr. Martin F. Duncan. The pictures, which are to be one reel subjects of 600-1,000ft. in length each, are to be distributed by the Regent Film Company.

British Instructional Films, Ltd., have also engaged the leading expert nature kinematographers to make other pictures. There will be 30 films in the new series, and it is hoped to be able to show at least 20 of them to the Press and Trade before Christmas.

ENTERTAINMENT FINANCE.

In the Doldrums.

NO ENTERTAINMENT TAX RELIEF.

The share market has been idle and dull during the whole of the week. Some little interest was created during the report stage of the Finance Bill, but with the refusal of any help to the entertainment industry there were few purchasers to be found for shares. Moss Empires changed hands fairly freely, however, on the realisation that the depression cannot last for ever and that the elimination of the weaker concerns will mean added grist to the mill of the stronger. It must not be forgotten, however, that the new debenture issue will probably lessen the chances of the ordinary. Alhambra debentures were a steady market at 53½, and Associated Provincial Picture Houses debentures at 50 were firm, with the ordinary shares rather easier at 3s. 6d. Biograph "B" changed hands at 2s. 2d., Coliseums at 49s., the preference being 12s. 9d. and the 5½ per cent. debentures a firm spot at 90½. Electric Theatres (1908) ordinary eased a fraction to 2s. 4½d. Empire Palace 15s. paid went to 15s. 9d., but fell back at the close to 15s. again, with the 10s. paid, also at par. London Palace (1921) were wanted, and after marking 5s. 3d. were stronger on the demand at 6s. London Pavilion ordinary were idle, but maintained their price at 2½, with the preference marking 61s. 3d. L.T.V. ordinary were 9s. 4½d., with very little business doing, while the preference, after changing hands at 11s. 3d., improved 3d. and closed 11s. 6d., the debenture being steady at 45. Metropolitan T.V.s marked 8s. 3d., but later fell away to finish 6d. lower at 7s. 9d., the debentures, however, being steady at 30.

Moss Empires debenture came in for a little demand, and maintained their last week's level of 97. Oxfords were 70s. and Stoll Productions ordinary 7s. 6d. and the preference 11s. 9d., while the Kingsway Theatre showed little change at 11s. 6d., the preference being 17s. 6d. and the debentures rather busy, moving up from 87 to 88½.

PRESENT PRICES.

CINEMA COMPANIES.

Company.	Stock or Share.	Issued Cap. £	Price.
Provincial Cinema Theatres	£1	500,000	⅝–⅝ 1–1
Do. 10% Part. Pref. Ord.	£1	1,000,000	6/6–7/9
Do. 7½% Cum. E. Pref.	£1	600,000	12/6–13/6
Do. 7½% Cum. A. Pref.	£1	100,000	16/6–17/6
Stoll Picture Theatre (Kingsway)	10/-	150,000	11/0–12/0
Do. 8½% Cum. Pref.	£1	150,000	1⅞–8
Do. 7% 1st Mort. Debs.	Stock	100,000	85–90
Stoll Picture Productions	£1	200,000	7/0–8/0
Do. 8% Cum. Part. Pref.	£1	500,000	1–1
Associated Provincial Picture Houses	£1	400,000	3/6
Do. 7½% Cum. Pref.	1s.	100,000	9d.
Do. 7% Debs.	Stock	25,000	45–55
National Electric Theatres	10/-	30,500	⅝–¾
Do. Deferred	1/-	1,000	—
London Palace (1921)	£1	203,787	5/3–6/3

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1	79,506	⅝–¾
Coliseum Syndicate	£1	70,588	47/6–52/6
Do. 7% B. Pref.	£1	70,588	15/0
Do. 6% Pref.	£1	44,000	12/9
London Pavilion	£5	130,000	2½–2¾
Do. 6% Cum. Pref.	£5	50,000	3–3½
London Theatres of Varieties	£1	400,000	8/0–10/0
Do. 7% Cum. Pref.	£1	100,000	11/0–12/0
Metropolitan Theatre of Varieties	£1	45,007	7/6–8/6
Moss Empires	£5	560,000	4½–5½
Do. 6% Cum. Pref.	£5	478,785	3¾–4
Oxford	£5	100,000	3½–3¾
Theatre Royal, Drury Lane	£1	125,000	11/16–12/16
United Varieties Syndicate	£1	35,169	2/0–3/0
Variety Theatres, Consolidated	£1	137,007	2/6–3/6
Victoria Palace	10/-	80,000	18/6–20/0

No Tax Relief.

The latest efforts to melt the stony heart of Sir Robert Horne have been as unsuccessful as those which preceded them, although there should be enough evidence in the results of enterprises to date to convince the greatest sceptic that some relief is necessary if many of our entertainment concerns are to survive. When the ordinary shares of a concern like the Provincial Cinema Theatres, which owns or controls 72 houses, are standing about 5s., there is obviously something wrong. The fault cannot be with the management, for if this is so all our amusements are badly managed if judged by present results. A sign of the times is the effort being made to get renters to make a substantial reduction in the prices of films already contracted for, the suggested cut being 50 per cent. Many present bookings were, of course, made when trade was booming, but to-day the prices appear fabulous in some instances. Another suggestion that has been put forward is that prices of films should be halved during the summer months, from May 1 to Aug. 31, and also prior to and immediately after a holiday week. These measures are all very well from the theatres point of view, but it must be remembered that the renter is in the same bad trade boat as the exhibitor. With cinemas closing down everywhere, bad debts having to be written off, absence of demand for films, &c., he can scarcely afford to be generous. Likewise he can quote the Chancellor's example when he states that he must have the money.

BARTHLOMEW LANE.

NEW COMPANIES REGISTERED.

NEW SEFTON PICTUREDROME, LTD.—Regd. July 11. Cooper's Buildings, Church-street, Liverpool. To carry on the business of opera house, theatrical, and music hall proprietors. Minimum subscription, £20,000. Nominal capital, £40,000, in 40,000 shares of £1 each. Directors: J. M. Griffith, 18, Sydenham-avenue, Liverpool (managing director); F. W. Locke, "Hazledene," Carslaire-road, Liverpool; H. S. Williams, 7, Cumberland-avenue, Liverpool; G. Barker, Sunnyside, Belgrave-road, Birkdale Park, Southport; W. E. Brooks, Sunnybank, Liverpool-road, Aughton; R. Dutton, 28, Devonshire-road, Liverpool.

GRAHAM WILCOX PRODUCTIONS, LTD.—Regd. July 11. 122, Moorgate Station Chambers, E.C.2. To carry on the business of cinematograph producers, and exhibitors of cinematograph film subjects. Nominal capital, £1,000 in 1,000 shares of £1 each. Directors: H. S. Wilcox, 8, Alexandra-court, Queen's Gate, S.W.; C. Wilcox, 61, Fleetwood-avenue, Dollis Hill, Willesden.

BRIMINGTON PALACE, LTD.—Regd. July 7. 17, Gluman Gate, Chesterfield. To carry on the business of proprietors and managers of theatres, cinematograph theatres, &c. Nominal capital, £7,000 in 7,000 shares of £1 each. Minimum subscription, 500 shares. Directors: A. P. Blackham, 120, Saltergate, Chesterfield; C. P. Short, Oaklands, Brookside, Chesterfield; L. Ford, Park-road, Chesterfield; W. H. Cherry, Holmgate-road, Clay Cross; B. T. Winterbotham, The Grange, Ashgate-road, Chesterfield; S. W. Swale, Stevington House, Chesterfield; A. B. Short, Manor House, Sheffield-road, Chesterfield.

PALACE (BARRY DOCK), LTD.—Regd. July 7. 142, Long Acre, W.C.2. To carry on the business of exhibitors of moving pictures and public ballrooms, &c. Nominal capital, £10,000, in 10,000 shares of £1 each. Directors: To be appointed by subscribers.

CHALETS, LTD.—Regd. July 7. The Chalet, Pelham-place, Seaford, Sussex. To acquire the concert hall and premises known as The Chalet, Pelham-place, Seaford, Sussex. Nominal capital, £1,500, in 1,500 shares of £1 each. Directors: W. G. Rivers, Bay Hotel, Seaford, Sussex (Chairman); N. R. Thompson, 44, Hindover-road, Seaford, Sussex; D. Moore, Allington, Lewin-road, Streatham, S.W.; H. W. Walter, 13, Hindover-road, Seaford.

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ON THE ROAD.

PLAYS.

ABBOTT (E. R.). REP. CO. — July 17, Regent, Longton.
AFGAR.—July 17, Pavilion, Weymouth; 24, Taunton and Weston-super-Mare.
ARE YOU A MASON?—July 17, Grand, Hull.
* BAYNTON (HENRY) CO. — July 17, Regent, Lowestoft; 24, O.H., Harrogate.
* BILL OF DIVORCEMENT.—July 17, Hip., Margate; 24, T.R., Southend.
BROADWAY JONES. — July 17, Hippo., Sheffield.
BROKEN MELODY, THE.—July 17, Repertory, Nottingham; 24, Keighley.
* BROWN SUGAR (MAINWARING-DUNSTAN).—July 17, T.R., Worthing (3), T.R., Bognor (3); 24, T.H., Hunstanton.
* BULL-DOG DRUMMOND (BLUE).—July 17, Palace, Ramsgate; 24, D.P., Eastbourne.
* BULL-DOG DRUMMOND (WHITE).—July 17, Empire, Kilburn; 24, Croydon.
* CHARLEY'S AUNT. — July 17, Art., Woolwich; 24, Grand, Llandudno.
* CLOCHES DE CORNEVILLE, LES (FRED. G. LLOYD).—July 17, Empire, Kingston.
* CRAY (OSWALD).—July 17, Osborne, Manchester.
* DADDY LONGLEGS.—July 17, Grand, Derby.
DRANE (HAMILTON) CO.—July 17, Grand, Derby.
* DENVILLE (ALFRED) REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (ALFRED) (PINK).—Hippo., Burslem.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (BROWN).—Hippo., Wallasey.
* DENVILLE REP. CO. (FAWN).—Grand, Mansfield.
* DENVILLE REP. CO (GREY).—T.R., Darlington.
* DENVILLE REP. CO. (PURPLE).—T.R., Hyde.
* DENVILLE REP. CO. (RED).—Court, Wigan.
* DENVILLE REP. CO. (YELLOW)—Pavilion, Chorley.
* DOWN AND OUT. — July 17, T.R., Brighton.
* D'OYLY CARTE OPERA CO.—July 17, P.G., Folkestone; 24, Gaiety, Hastings.
ELIZA COMES TO STAY (JACK ESMONDS).—July 17, Palace, Chelsea; 24, Palace, Watford.
* GREAT ADVENTURE, THE.—July 17, Knightstone Pav., Weston.-s.-Mare; 24, Spa, Bridlington.
* HATHAWAY-BARON REP. CO. — July 17, T.R., Bury St. Edmunds.
HEDDA GABLER.—July 17, O.H., Blackpool.
* HUNKY DORY.—July 17, Bognor (3), Weston-s.-Mare (3).
IRISH PLAYERS, THE.—July 17, O.H., Southport; 24, W.G., New Brighton.
JANE.—July 17, Grand, Hanley.
* JEFFERSONS, THE.—July 17, Marina, Lowestoft; 24, T.R., Gt. Yarmouth.
KID OF ARIZONA. — July 17, Prince's, Blackburn.
* LITTLE BABETTE (CARLTON FREDERICKS).—July 17, O.H., Torquay (3), W.G., Teignmouth (3).
* LITTLE BIT OF FLUFF.—July 17, Yarmouth; 24, Lowestoft.
* MACDONA PLAYERS, THE.—July 17, P.O.W., Birmingham; 24, Empire, Preston.
* MILLANE (JOSEPH) CO. — July 17, T.R., Aston.
* MORMON AND HIS WIVES.—July 17, O.H., Tunbridge Wells.
MORMON'S BRIDE, A.—July 17, T.R., Middlesbrough.
* MR. PIM PASSES BY (DUDLEY STUART).—July 17, Palace, Clacton-on-Sea.
* NIGHT CAP, THE. — July 17, O.H., Scarborough.
* PADDY THE NEXT BEST THING.—July 17, Olympia, Shoreditch.
* PARTNERS THE.—July 17, Marina, Lowestoft; 24, T.R., Gt. Yarmouth.
* PLAYTHING OF AN HOUR.—July 17, Osborne, Manchester.
* POLLY WITH A PAST.—July 17, Al., Glasgow.
* PRIVATE SECRETARY. — July 17, W.P., Brighton.
POTASH AND PERLMUTTER.—July 17, Prince's, Bradford.
* QUALITY STREET (MACDONA).—July 17, O.H., Harrogate.
RAYE AND DARE REP. CO. (BLUE).—July 17, Bideford.
RAYE AND DARE REP. CO. (RED).—July 17, Chagford.
RIDDING OPERA CO. — July 17, O.H., Burton-on-Trent.
ROYAL DIVORCE, A. — July 17, Hip., Huddersfield; 24, Shakespeare, Liverpool.
* SALLY IN SOCIETY.—July 17, Hip., Mexboro'.
* SALTOUN (WALTER) CO.—July 17, T.R., Stratford.
SAVAGE AND THE WOMAN.—July 17, Hip., Woolwich.
SCANDAL.—July 17, T.R., Bournemouth.
* SIGN ON THE DOOR.—July 17, Empire, Penge; 24, G.O.H., Scarborough.
SPANISH ROMANCE, A.—July 17, Pal., Southampton.
* STEPHENS (DOT) CO.—July 17, T.R., Leicester.
THIEF, THE.—July 17, Playhouse, Cardiff.
* THREE WISE FOOLS.—Grand, Swansea.
UNCLE TOM'S CABIN.—July 17, King's, Manchester.
VERY IDEA, THE.—July 17, King's, Dundee.
VIRGIN QUEEN, THE.—July 17, Grand, Blackpool.
* WALLACE (G. CARLTON) REP. CO.—July 17, T.R., Norwich.
WARBURTON PLAYERS, THE.—July 17, Court, Warrington.
WEEK-END, A (E. W. WADDY).—July 17, Grand, Lancaster.
WHEN KNIGHTS WERE BOLD.—July 17, Pavilion, Torquay; 24, T.R., Bournemouth.
* WOMAN TO WOMAN.—July 17, D.P., Eastbourne.
YOUNGER GENERATION. — July 17, T.R., York.

REVUES.

* ALL ABOARD.—July 17, Hip., Preston; 24, Metropole, Manchester.
ALL IN ONE.—July 17, Emp., Glasgow.
ALL PUT.—July 17, Pavilion, Leicester.
* BEHIND THE SCENES. — July 17, H.M., Aberdeen; 24, T.R., Edinburgh.
BRAN PIE.—July 17, Llandudno; 24, Empire, Liverpool.
* BUZZ ALONG.—July 17, Palace, Bordesley.
* CHARLIE GOES EAST. — July 17, Palace, Bradford.
DAINTY ANKLES. — July 17, Rotunda, Liverpool; 24, Hip., Huddersfield.
* DON'T WORRY.—July 17, T.R., Wolverhampton.
EYES DOWN.—July 17, Metropole, Manchester.
FLASHES.—July 17, Palace, Newcastle.
FOOTLIGHT FROLICS.—July 17, Hippo., Keighley.
FRIVOLITIES.—July 17, Hip., Norwich.
GAY OSTEND. — July 17, Hulme Hip., Manchester.
* GO-AS-YOU-PLEASE. — July 17, Hip., Eastbourne.
HEADS OR TAILS.—July 17, Empress, Brixton; 24, Palace, Watford.
* HIGH HEELS AND STOCKINGS. — July 17, Hip., Altrincham; 24, T.R., Leeds.
HOIST YER SLACKS.—July 17, Elephant and Castle.
HONEYMOON LAND.—July 17, Grand, Gravesend.
HOOCH EYE. — July 17, Hip., Wolverhampton; 24, Hip., Stockport.
* HULLO! AMERICA.—July 17, Empire, Sunderland.
* IT.—July 17, Palace, Huddersfield; 24, Pal., Halifax.
JOY BELLS.—July 24, Hip., Sheffield.
* KICK OFF.—July 17, Walthamstow.
* KITTY FROM KENSINGTON. — July 17, Emp., Edmonton.
LADS OF THE VILLAGE. — July 17, Palace, East Ham; 24, Hip., Wolverhampton.
* LEAGUE OF NOTIONS. — July 17, Palace, Hull.
MAID OF THE SOUTH.—July 17, Coliseum, Portsmouth.
* MANY HAPPY RETURNS.—July 17, Metropolitan, W.; 24, Empire, Chiswick.
MR. TOWER OF LONDON.—July 17, Met., Bootle; 24, Hip., Rochdale.
MY PRETTY MAID. — July 17, Palace, South London.
ODDS AND ENDS.—July 17, Hip., Winsford.
OH! OH! DAPHNE!—July 17, Hip., Ashton-in-Makerfield.
* O. K.—July 17, Rotherham; 24, Stockton.
REDHEADS.—July 24, Palace, Maidstone.
ROSE-PETALS.—July 17, Queen's, Leeds.
* SAMMY IN SOCIEY. — July 17, Hip., Liverpool.
SPANGLES.—July 17, Emp., Holborn.
SPLINTERS OF 1922.—July 17, Hip., Newcastle.
SUNBEAMS.—July 17, Palace, Tottenham.
TAKE ALL.—July 17, Palace, Lincoln.
TALK TO YOURSELF.—July 17, Leeds.
TANGLES.—July 17, Palace, Scunthorpe.
THERE YOU ARE, THEN!—July 17, Hip., Dover.
TICKLED TO DEATH.—July 17, Grand, Plymouth.
TWIDDLEY BITS.—July 17, Hip., Aldershot.
UNEMPLOYED.—July 17, Edinburgh.
* 1922.—July 17, Hip., Leeds.

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MISS NITA ASHBY'S PUPILS' RECITAL.

A very successful Dramatic Recital, in aid of the Great Ormond Street Hospital, was given on Wednesday, at Philbrock Hall, Earl's Court, by the pupils of Miss Ashby. The items included a comedy, "The King Who Had Nothing to Learn," by Leon McLion, in which Joan Swan was excellent as the peasant-girl, Katrina, and a graceful dancer into the bargain; and Phyllis Maynard, as King Carola, Gwendoline Lander, as Tanta Natcha, and Philip Wyes, a stilted tutor, also took part. A scene from "A Midsummer Night's Dream," with Beryl Hue Williams a pretty Titania, Freda Bagnall a picturesque bOeron and Queenie Donneson a lively Puck, and other parts were played by Dorice Taunton Boutall, Sylvia Maynard, Nora Cooper, Doris Simson, and Mary Stephens. In "The Mad Hatter's Tea-party," from "Alice in Wonderland," Queenie Donnison again scored as Alice; Joan King capital as the Dormouse; Sylvia Maynard droll as the March Hare, and Philip Wyes quaint as the giver of the "bun scramble." A scene from "As You Like It," with Doris Simon a cute Rosalind, Elsie Cousins as Celia, and Mary Waite as the Duke Frederick, and a scene from "Twelfth Night," with Nora Cooper good as Viola, Beryl Hue Williams charming as Olivia, and Grace Houlding capital as Maria, also found favour. Joan King and Tina Nathan, G. Lander and P. Wyes in "Jealousy"; Eileen Winterton, a very pretty gossamer-dancer, in "The Lesson With the Fan"; Eileen Morle, Thelma Trehearne, a capital dancer; Phyllis Maynard, and Dorice Taunton Boutall, distinguished themselves in incidentals, and Miss Nita Ashby's monologue, "The Actress," was dramatically delivered.

Mrs. S. E. Turney proved an able accompanist, and Dorice Taunton Boutall stage managed, assisted by Tom Heath. Eileen Winterton's dance was arranged by Mdme. Judith Espinosa, and Joan Swan's dance by Miss Cone, whose pupil was Thelma Trehearne.

NEW THEATRE DESIGNS.

A recent issue of "The Architects' Journal" contains an illustrated article by Mr. Gordon E. G. Holt on the International Theatre Exhibition at the Victoria and Albert Museum, South Kensington. The writer advises a visit to the exhibition, "because never before has there been in England such a complete gathering together of designs, drawings, photographs, and models of the theatre, nor is it likely that such an opportunity will be given of studying the work of so many foreign artists for a long time to come."

Referring to the architectural aspect of the theatre, Mr. Holt mentions the two schemes evolved by Th. H. Wijdevelt, the eminent foreign architect, for a National Theatre at Amsterdam, one of which schemes is to be carried out this year, and points out that while "Amsterdam is a rich town certainly, neither its wealth nor its size or power can compare with that of London. Yet it produces and encourages artists of such remarkable calibre, whereas London in its amazingly clumsy and conservative way goes on accepting the usual designs by the usual firm or firms more or less specialising in theatres."

The article is illustrated by designs for new theatres in Continental cities, the most striking of which is the design of a Volkstheater at Salzburg.

PEACE DAY BALL.

With the object of creating and endowing "the Princess Mary Scholarship" for the Cedars, Chorley Wood, the college for the higher education of girls with little or no sight (under the auspices of the National Institute for the Blind), a Peace Day ball will be held to-day (Wednesday) at the Hyde Park Hotel. Mr. Frank Verner Leveson and Miss Bernice Harper will appear in an exhibition waltz; "On Velvet," by Theodore Holland, conducted by the composer.

"THE TRIUMPH OF ART."

Mr. Charles McEvoy, in a letter to the Editor of the "Bath Herald," headed "The Triumph of Art," writes:—

"With the foyer of the Theatre Royal crammed nightly with purchasers of tickets for the better seats, and with the pit and gallery jammed out, and this following the almost sheer emptiness of three weeks ago, who can doubt that Bath is ripe for its own repertory theatre if anyone like Miss Ashwell settled here?"

"THE ERA" LETTER BOX.

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"KING SOLOMON, JUNR."

Farcical Comedy, by Franklyn Andell and Walter Percival; Produced at the Hippodrome, Boscombe, on Monday, July 10.

Prologue	Miss Maisie Bell
Wallace Moore	Mr. Fred Duprez
Henrietta	Miss Florence Mathews
Violet	Miss Vivienne Wyatt
Helen	Miss Edna Prince
Patience	Miss Alma Green
Venus	Miss Lily Keane
Theda	Miss Elsie Lovell
Dorothy	Miss Evie Lynn
Miss Brown	Miss Maisie Bell

This, the latest Wylie-Tate production, met with a success that must have been very gratifying to its sponsors. The sketch concerns a period fifty years ahead, when it is assumed that through the ravages caused by Prohibition in this country the female population so outnumbers the male that every man is legally compelled to have six wives—that is, one for every day except Sunday. The hero of the story takes a three weeks' holiday, and is boycotted by the wives in consequence. How he frustrates their plans by an application to the Wives' Union for another supply, and the introduction of a seventh wife for Sunday, provides some diverting situations, which are made the most of by a very capable company. Chief among them is Mr. Fred Duprez, who played the rôle of Wallace Moore with a deft touch, extracting every ounce of humour from the part and keeping the audience highly amused. Miss Florence Mathews scored a great success as the strike leader, whose masculine make-up and determined manner revived recollections of the militant suffragette. Excellent support was given by the other members of the company. Miss Evie Lynn was a charming representative of Dorothy, the Sunday wife; Miss Vivienne Wyatt did well as Violet, a music hall star with a lisp; Miss Edna Prince as Helen, also a stage lady, played the part with notable vivacity; Miss Alma Green was a staid little maiden as Patience; while mention should likewise be made of the Venus, an artist's model, of Miss Lily Keane, and the Theda of Miss Elsie Lovell. Miss Maisie Bell was well placed as Miss Brown, the businesslike aerial messenger of the Wives' Union. The new production, which met with a very cordial reception, was adequately staged.

SAD DEATH OF MAJOR M. G. HERBERT.

Major M. G. Herbert, M.C., managing director of the Palais de Danse, Reading, brought a brilliant and romantic career to an untimely close on Saturday, the 8th inst., when his dead body was found in a room above the Palais. His head was in a gas oven, and the gas had been turned full on. The financial failure of the venture seems to have caused the deceased to despair, and commit suicide. He had gone through a distinguished military career, and had gained no fewer than seven medals and decorations, including the M.C. and the Croix de Guerre.

WOMEN WHO WORK ABROAD.

The League of Nations' Permanent Advisory Committee for the Suppression of the Traffic in Women and Children held recently its first session at Geneva.

One of the most interesting matters that came before this Committee related to the protection of women accepting theatrical or music hall engagements in foreign countries. The British delegate, Mr. S. W. Harris, pointed out that under certain contracts, it might happen that women were left stranded in a foreign town without means of support, or the money to pay the passage home. The Committee, therefore, recommended that the competent authorities when applied to for passports, should be instructed to warn girls seeking employment abroad, and to advise them as to the fairness of their contracts. It also agreed that Governments should be urged to ascertain the conditions under which girls, both foreign and national, are employed in theatres, music halls, etc.

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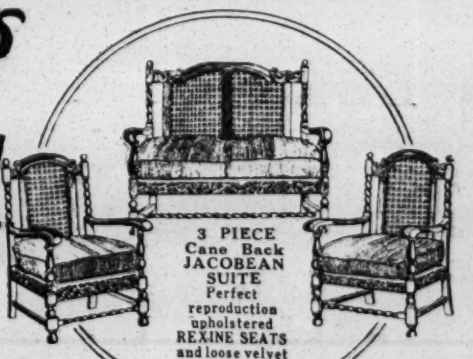
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MOSS and STOLL CIRCUITS. FOSTER'S AGENCY.

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IN BURLESQUES.

ROBB WILTON
Next, PALACE, HULL
Note New Address:—43, Elsham Road, Kensington West, W.14. 'Phone, Park 4899.
All Coms., to GEO. BARCLAY, 221, Brixton Hill.

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NOLAN & HOLT
In a Sing Song by R. P. Weston & Bert Lee.
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SCOTLAND'S FOREMOST COMEDIENNE.
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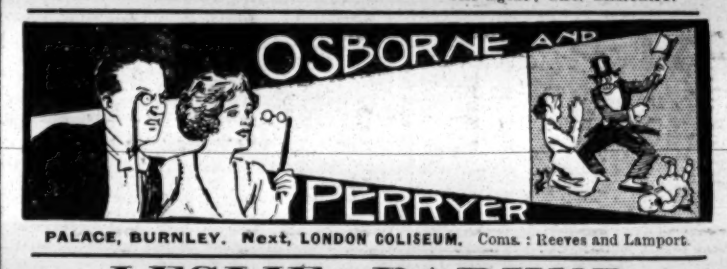

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IN TIT-BITS OF NONSENSE.
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In Songs of Character and Humour AT THE PIANO.
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RENE RALPH

IN DAINTY SONG STUDIES.
HIPPO., COVENTRY

HILDA MUNDY

We all arrived in Port on Monday.
Business Coms: REEVES & LAMPORT.

BILLY CARYLL

Dear Le Voie and Moran,—
I think I shall need your assistance with that Fight. Will you please send round AT ONCE those SEA BREEZE trousers and the POUND WEIGHT which you had in the OLD DAYS? Whatsamatter—your Rockets got damp?
Business Coms., REEVES & LAMPORT.

LE VOIE AND MORAN

EMPIRE, CROYDON

Dear Bill,—Thanks for the tip, keep to the dancing. If you want new material, see Soldier Jones.

IVOR VINTOR

THE PALLADIUM.

Dear Billy Caryll,—
Can you manage to meet to sign articles for the Fight this week? We can then fix up the Referee question (his job will be a very short one, though).
Agent, TOM PACEY. Business Man, CHAS. PROCTOR.

DOROTHY McBLAIN

THROAT WHISTLING AND MONOLOGUES.
EMPIRE, SWANSEA. Next, BIRMINGHAM
P.A.—79, BALHAM PARK ROAD, LONDON, S.W.12.

MARJORIE FULTON

THE DAINTY ENTERTAINER.
ARDWICK EMPIRE. Next, VICTORIA PALACE
Tea for four next Wednesday. Bring Watches and Ash Trays!

MART and PEP

THOSE ENTERTAINING ENTERTAINERS.
GRAND, BIRMINGHAM. Next, EMPIRE, GLASGOW
Henglers, you're wrong; we have seen Ivor reading "Boxing," so he's bound to win.

BILLY HARLEY DORIS

IN BITS AND PIECES.
For Sale, a Raincoat. Wanted, a Diving Suit.

HENGLER BROTHERS

Terms—Cash on delivery (no Stamps).
This Week, COLISEUM, OLDHAM
Dear Mart and Pep,—Ivor Vintor is the little fellow; how can he win?

DRUNK—BUT DIFFERENT.

GENE GERRARD

THE BIBULOUS ONE.
AUSTRALIA. Coms., Alf Zeitlin Ltd.

DOLCE CARIELLO

The Anglo-Italian Songstress.
PALACE, BURNLEY. Next, T.R., LEAMINGTON

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THE PHENOMENAL SOPRANO.
PALACE, WARRINGTON
FULLY BOOKED COMS., NAT DAY.

TRIX SISTERS

ALHAMBRA THEATRE, GLASGOW, week of July 24.
Return to "A to Z" August 1.
All coms., Miss OLIVE LENTON, Albion House, 59, New Oxford Street, W.

NELLA ALLEN

AMERICA'S PRIMA DONNA.
ALHAMBRA, BRADFORD

WILLIE ROLLS

HE DOES?
IN A NOVEL SURPRISE.
GRAND, BIRMINGHAM

.Y DANVERS

EMPIRE, HACKNEY
REEVES & LAMPORT.

Hilda Nelson

presenting "GEMS of MELODY"
featuring PATRICIA ROSSBOROUGH, pianiste, and PETER MUSCANT, 'cellist.
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THE EMINENT PIANOFORTE VIRTUOSO
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HEUGHAN

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The Dancing Sensation of 1922. Resuming Moss Tour July 24. No Vacancies 1922.
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EMPIRE, LEEDS

THE ONLY GOOD FILM BURLESQUE—

"3 MUSKETEERS"

PIMPLE & CO. BUSY FILMING THIS WEEK AT SWANSEA.
THERE ARE OTHERS, BUT PIMPLE WILL BE FIRST AS HE ALWAYS IS.
EMPIRE, SWANSEA.

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THE ORIGINAL CHOCOLATE COLOURED COMEDIAN.
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FULLY BOOKED
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In their Latest and Greatest Success, "THE LONELY SAILOR."
EMPIRE, SOUTH SHIELDS. Next, EMPIRE, WEST HARTLEPOOL
Agents—REEVES & LAMPORT.

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COMEDY FAST AND FURIOUS.
SOUTHPORT. Next, EMPRESS, BRIXTON

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Return to England September 25th, 1922.

All communications to:
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BOBBIE KERRIGAN

THAT LITTLE COMEDIAN
Begs to announce that he will be seen in Panto this Season at the
EMPIRE, BRISTOL.
This being his Sixth Consecutive Season with FRANCIS LAIDLER, Esq.
IMPORTANT NOTICE.
Please note my New "PERM. ADD."—
14, VILLA ROAD, BRIXTON, S.W.9.
This Week, HIPPO., DEVONPORT.

TELEGRAMS: OSWASTOLL, WESTRAND, LONDON. TELEPHONE: GERRARD 7545 (2 lines).

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COLISEUM SYNDICATE, Ltd., HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JULY 24, 1922.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for :—
Lopokova and Massine and Co., Ella Retford, May Wirth and Co., Eric Blore and Co., Osborne and Perryer, The Fishers, De Alma, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for :—
Hetty King, George Mozart, The Flemings, Walker's Juveniles, Lucan and McShane, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for :—
"Mumming Birds," Artemus, O'Gorman Brothers, Doust and Esdaile, Vera Kitchen, G. H. Carlisle, Lily Burns, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for :—
Albert Whelan, Laveen and Cross, Mark Daly, Datas, Jean Alexandre, Edgar Curtis, Carl Formes, Marie Ellerslie, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for :—
The Jovers, Elliott Savonas, Marriott Edgar, Marie Clare, Sidney Edwards, W. P. Wentley, Eddie and Cute, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for :—
"Many Happy Returns," Torino, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for :—
Bert Coote, May Henderson, Four La Fittes, O'Neil and Thayer, Gilbert and French, Bioscope.

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for :—
"The Royale Circus," Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for :—
Ella Shields, William Caxton and Co., Jack and Evelyn, Jack Barty, Tex McLeod, Dudley Dale, Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.

Rehearsal at 12.30 p.m. for :—
Carmo, Billy Leonard, 3 Arizonas, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for :—
Savoy Havana Band, Wish Wynne, Dollie and Billie, Jack Stocks, Nolan and Holt, Gus Fowler, Hart and O'Brian, Kenneth Maclaine, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—

25, CHARING CROSS ROAD, W.C.

Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, July 24, 1922.

LONDON PAVILION.

Closed for Rehearsals.

NEW OXFORD THEATRE.

C. B. Cochran's production, "Chuckles of 1922."

METROPOLITAN.

Rehearsal at 12.15.
Cecilia Loftus. The Anartos.
John T. Doyle and Co. in "The Red Flash."
Dempsey, Parke and Depew.
Three Swamps. Jerry and Co.
Valessa Trio, etc.

CHELSEA PALACE.

Rehearsal at 12.
Herbert Mansfield to presetn "A Social Convenience."

SOUTH LONDON.

Rehearsal at 12.
Company as Booked.

EUSTON.

Closed for Repairs and Re-decorations.

EAST HAM.

Rehearsal at 12.
Macdonald and Young to present "Daddy Long-Legs."

TOTTENHAM.

Rehearsal at 12.
Hubert Woodward presents "The Three Musketeers."

WALTHAMSTOW PALACE.

Rehearsal at 1.
W. S. Lyon to present "Sunbeams."

BRIXTON EMPRESS.

Rehearsal at 12.
George Pickett and Co. Harry Champion.
Niblo and Doris. Sye Lynn.
Victor Niblo and Birds. Phyllis Faye.
Josie White and Joe, etc.

WATFORD PALACE.

Rehearsal at 2.30.
Will Dalton presents "Heads or Tails?"

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
July 17, Bristol. July 24, Brighton.
P.A., Speenham-road. Stockwell, London.

PATTI LOFTUS.
July 17, Empire, Wood Green.
July 24, City Varieties, Leeds.

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GWLADYS STANLEY

WE'LL BUILD A CUTE LITTLE LOVE NEST

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AND

PEACHES.

B. FELDMAN & CO.

Astronomers Discover Stars, Feldmanism Makes Them.

OUR PORTRAIT GALLERY.

Foster and Ninon.

A delightful double turn this; all mirth and melody. Foster combines clever piano playing with comedy and comedy songs, delivered in just the right way. Ninon, a dainty soubrette, excels in light ballads, and the two combine to decidedly good effect. Foster, in "If Tha Knows Nowt," carries the crowd the whole way, and "Marry in Blue," worked as a duet, is also a splendid success. Altogether, an act that one remembers with pleasure.

FOOTLIGHT FLASHES.

Feldmanism Gives Confidence.

This is from Ivy Proudfoot, now starring in "All Put" revue:—

"So glad to tell you of my continued success on a Feldman diet. 'Drifting,' my latest tit-bit, is great! However tired I feel, I'm never apprehensive about my voice in 'Drifting.' It's such a sweet and natural song that one can sing it with the minimum of effort and the maximum of success."

A neat compliment. Many thanks, Miss Proudfoot.

To Frank A. Terry.

Your intimation that "Rene Richards is singing no less than fourteen Feldman numbers" in your Colwyn Bay com-

NINON.

pany "and every one a winner" gives us great pleasure. No wonder your company is so popular. You know where to find the winners!

More About "Roaming."

Terry Wilson took a holiday in Blackpool last week, and found, to his great delight, that "Roaming," which number he was the first to introduce to Blackpool only a few weeks ago, was already the reigning hit. As a matter of fact, "Roaming" has spread its fame far beyond the popular Lancashire resort. London has already "discovered" it!

To Ernie Austin.

Pleased to have your message regarding the great success of Stanley Henry and Kitty Austin in "Crooning (duet) in "Footlight Frolics" Company. Our hearty congratulations to both.

The Tonic!

Writing from Cheltenham, Harry Wright (of Harry Wright and Anna Humber combination) says: "The report here is that 'Feldman songs provide a better tonic than taking the waters.'" Mr. Wright continues: "Our concert party are 'The Black Cats,' in which we are partnered with Captain Bairnsfather (brother of 'Old Bill' Bairnsfather). Feldman songs are featured—of course! 'The Sheik,' sung by Percy Hicks (a sensation); 'Ma,' by Anna Humber (a riot); 'Keep On Smilin' (concerted, always encored; 'Bimini Bay' (natural hit), 'Ta Ta' (big favourite), 'Moonlight' (splendid), 'Roaming' (a big thing), 'Backwards and Forwards' (makes everybody forget their ailments—a real novelty)." Thanks, Mr. Wright. We shall pass your compliment to Walter Williams regarding "Backwards and Forwards." He will appreciate it.

FOOTLIGHT FLASHES.

To Hal Rose.

Thanks for letter. Delighted to learn of huge success of "The Vamps" in "The Sheik" and "Marry in Blue" at Southport.

The Fun Shop.

Alfred Ray's bright production "The Fun Shop" is rich in Feldmanism. Millie Dean and Fred Miller feature "Linger a Little Longer" and "Ma" in their usual attractive style, Freda Francis contributes the melodious "Mississippi" in artistic manner, while Violet Compton and Bernard Sinclare put over "The Sheik" in splendid fashion. Altogether—a merry, melodious show.

To Mollie Pegler.

Congratulations on your fine work in "Laughter" with "Cute Little Love Nest." A dainty song featured in dainty style.

Famous French Band.

William S. Rosie presents, and Captain L. P. Flot conducts, the famous military band of the 31st Infantry Regiment of France. England is now sampling the musical goods of this famous combination, and the verdict is one of unqualified approval. Wise in their generation, the French musicians play the tunes that tell a story of success, and thus we find them drawing praise for fine work in "The

FOSTER.

Sheik," "Moonlight," "Ma," and other Feldman hits. The band will perform at Douglas, I.O.M., on the week commencing Aug. 7.

To Mary Leighton.

You have two super-songs in "Smilin' Through" and "Carissima," and we understand you are making super-success with them. All good wishes.

At Eastbourne.

At Devonshire Park, Eastbourne, on Sunday last, Arthur Klein and Joan Hay captivated the huge audience with "Bye Lo" and Mr. Klein's new number, "Sunny Spain." Both numbers were artistically treated, and "Sunny Spain" proved the good number it is.

To Clifford Warren.

Hear you are going great guns on Victoria Pier, Blackpool, in the bright Stanley and Alleyn number, "If It Wasn't for the Dear Old Seaside." Keep on doing it.

In the Parks.

The parks bands know well the value of Feldman's music. It brightens up the programmes and lends the necessary variety where standard selections form the basis of the selected items. Charles Godfrey, whose Hyde Park band is so popular, appreciates the light, bright numbers. Feldman titles appear no less than twenty times in his programmes for June.

To Frank E. Paull.

We knew you would, and now you are doing it at Llandudno with "Sit By the Window," They All Look Alike in the Dark," and "Daddy." Carry on the good work.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn Wednesday, July 19, 1922.